NTERIOR DESIGN

APRIL 1961

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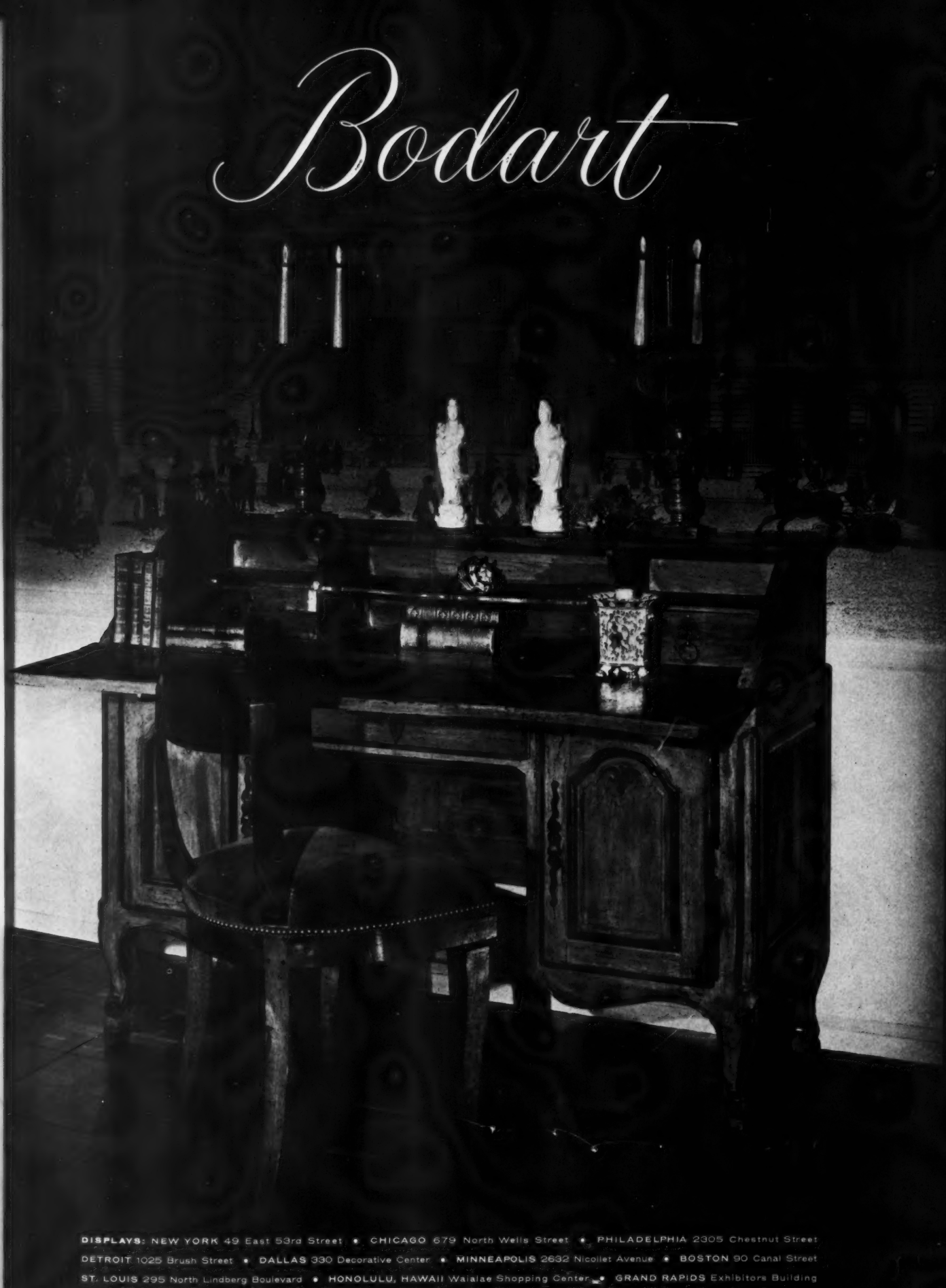
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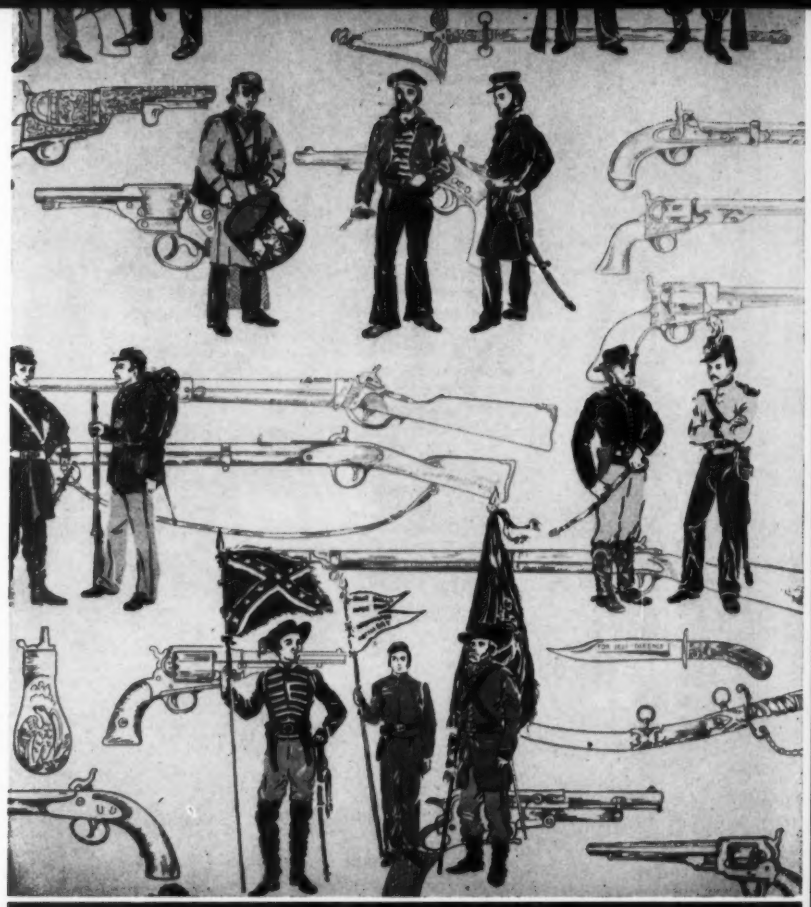

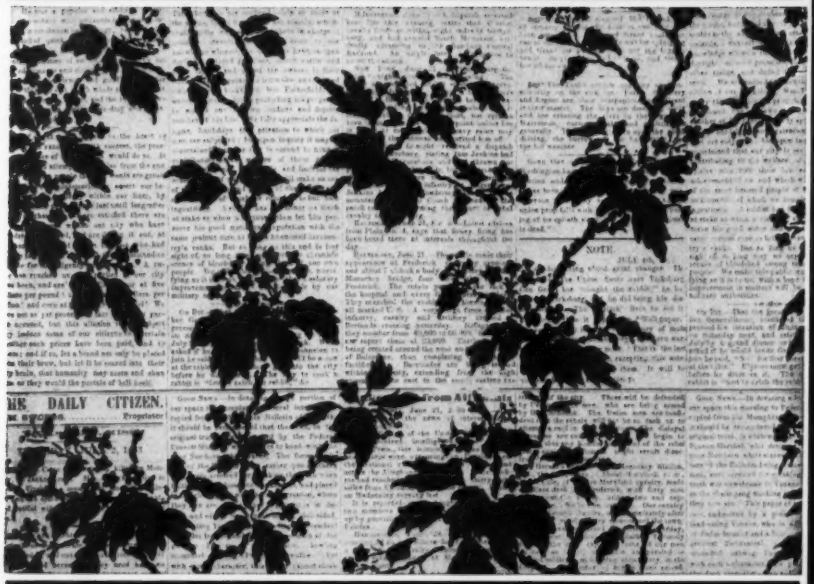

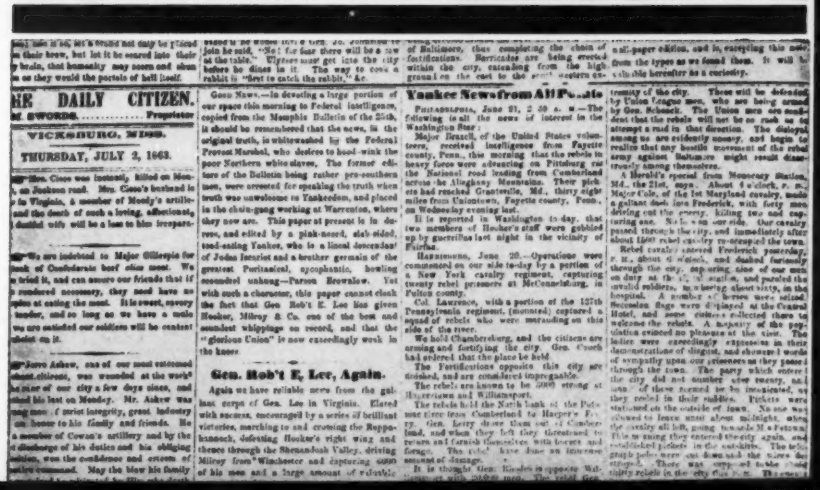

THE DAILY CITIZEN.

VICKSBURG, MISS.

THURSDAY, JULY 2, 1863.

Gen. Rob't E. Lee, Again.

Yankee News from All Points.

At top, right, section of "Coats and Arms" (No. 8627) design, showing Confederate and Union soldiers and sailors in regulation dress against background of firearms of the period, the design co-ordinated in red, white and blue on white ground. Below it, "Vicksburg Vine and Newspaper" (No. 8629) design, reproducing wallpaper-newspaper with original floral pattern from back super-imposed against printed page, in three color ways. At bottom, reproduction of page from original wallpaper-newspaper (8630), printed in black-on-white. All designs by Adriana Scalamandrè Bitter.

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INTERIOR DESIGN: founded in 1932 by Harry V. Anderson, published monthly by the Interior Design Division of Whitney Communications Corporation, 34 North Crystal St., East Stroudsburg, Pa. John Hay Whitney, principal stockholder. Address all communications to: **INTERIOR DESIGN**, Executive, Editorial and Circulation Offices: 151 East 50th Street, New York 22, N. Y. Telephone PLaza 5-7291. Cables: Anddec New York, Teletype: New York 1-2034. Harry V. Anderson, President; Lester Dundes, Vice-President; Frank S. Streeter, Secretary and Treasurer; August R. Passetti, Ass't Treasurer. Subscription $5.00 for one year; $9.00 for two years; $12.00 for three years, in U. S. and Possessions, and in Canada; Foreign: $10.00 for one year. Single copies, $1.00. When changing address, give the old and new with postal zone number, if any, and allow five weeks for change. Manuscripts are sent at owner's risk and will be returned only when accompanied by a stamped self-addressed envelope. Second class postage paid at East Stroudsburg, Pa. Copyright © 1961 by Whitney Communications Corporation. All rights reserved.

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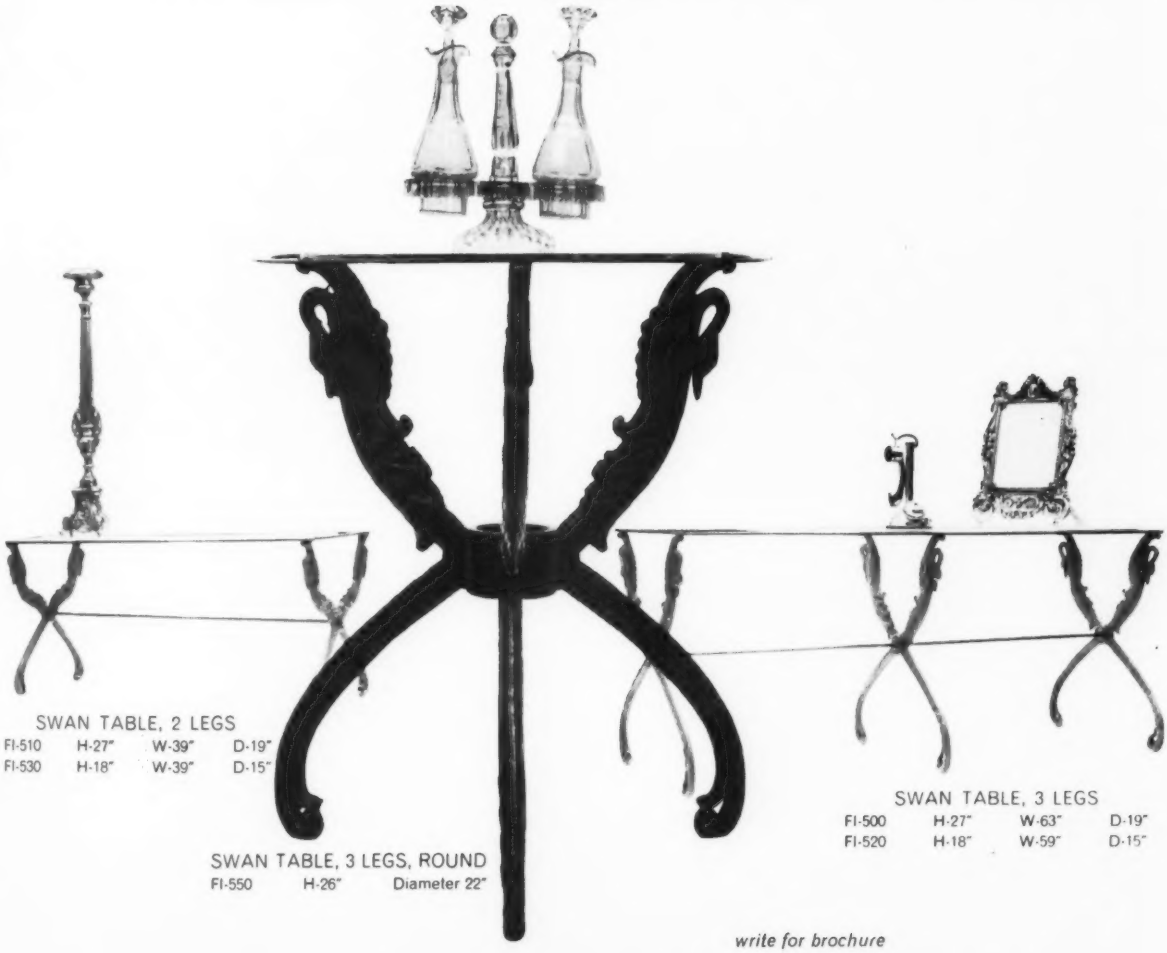

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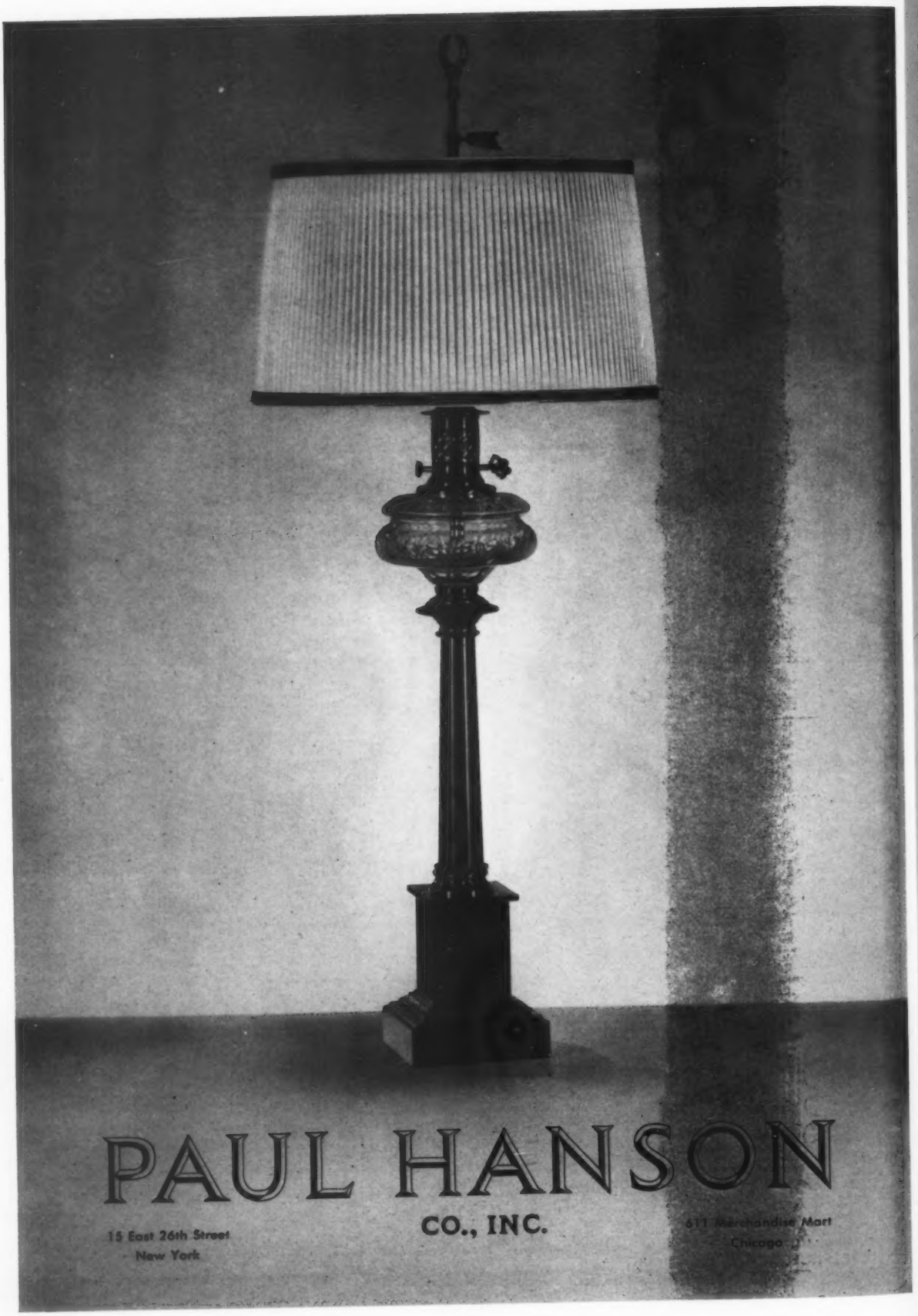
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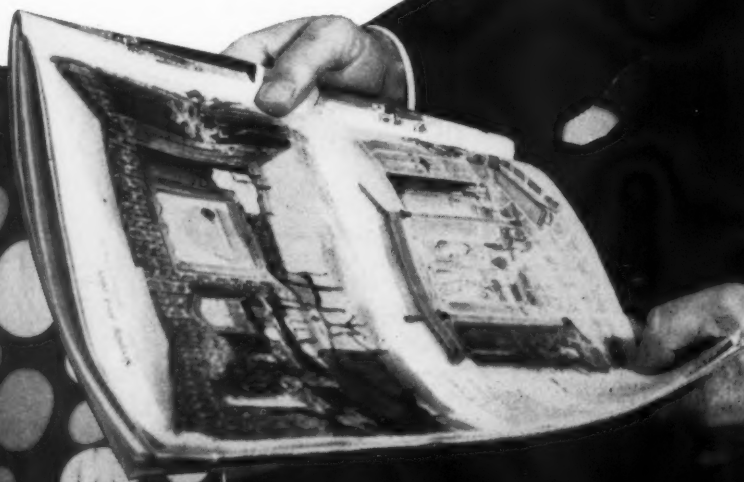

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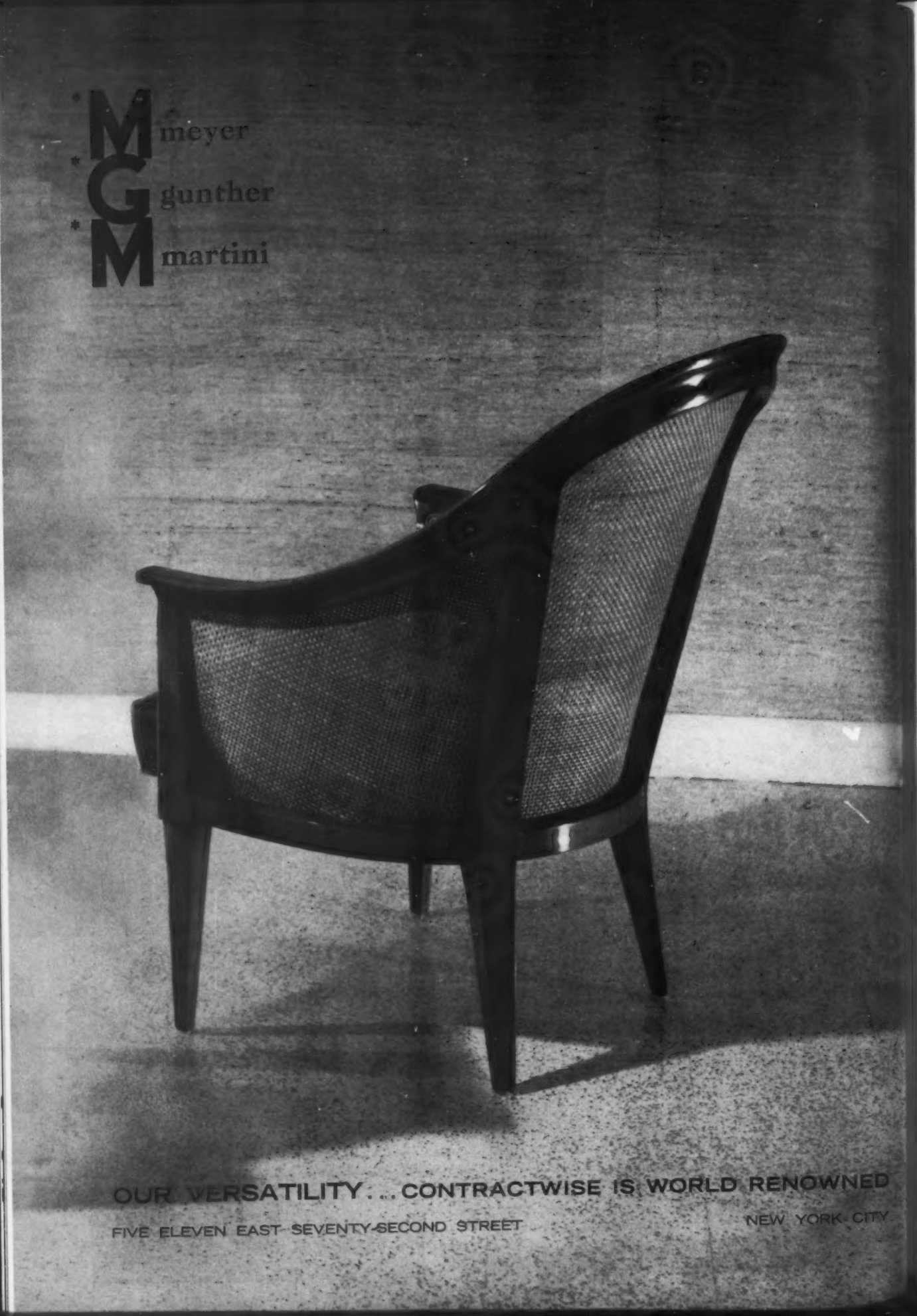
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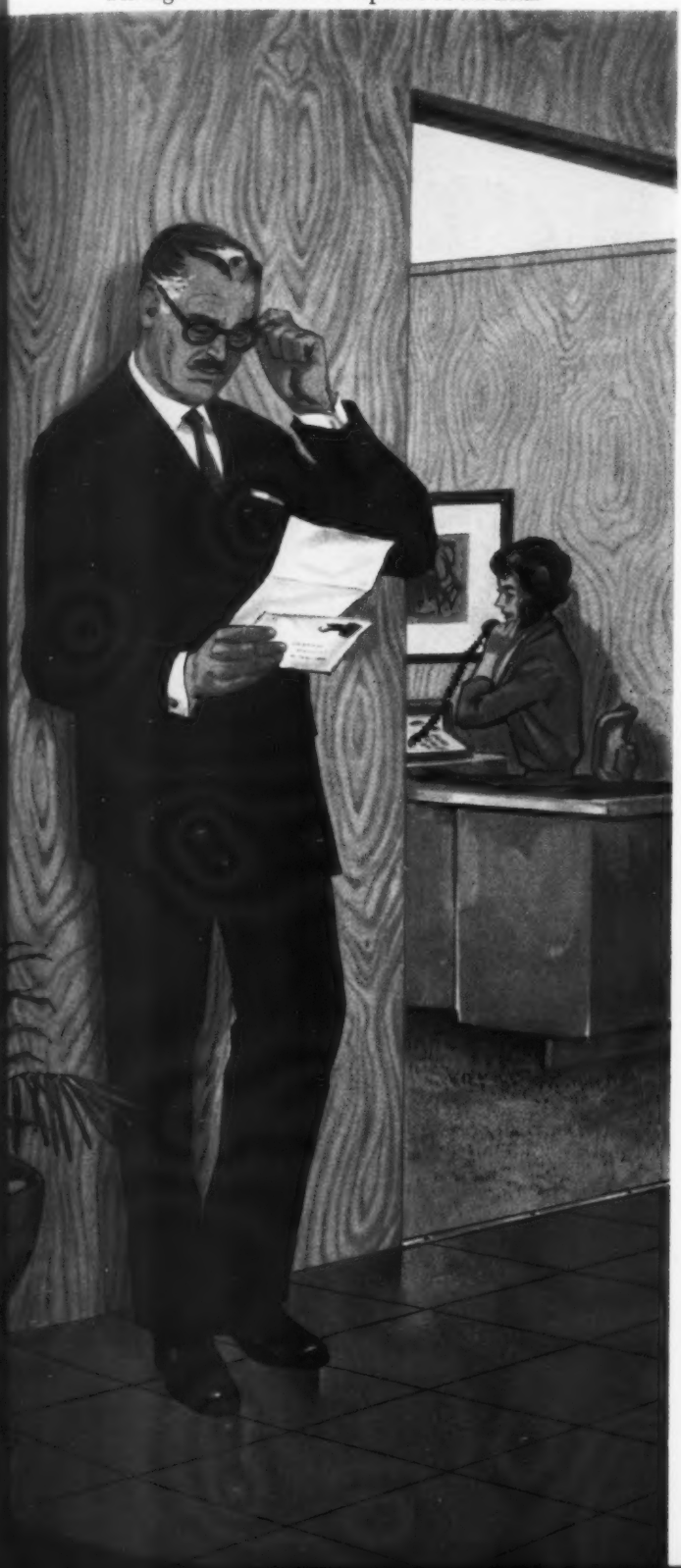

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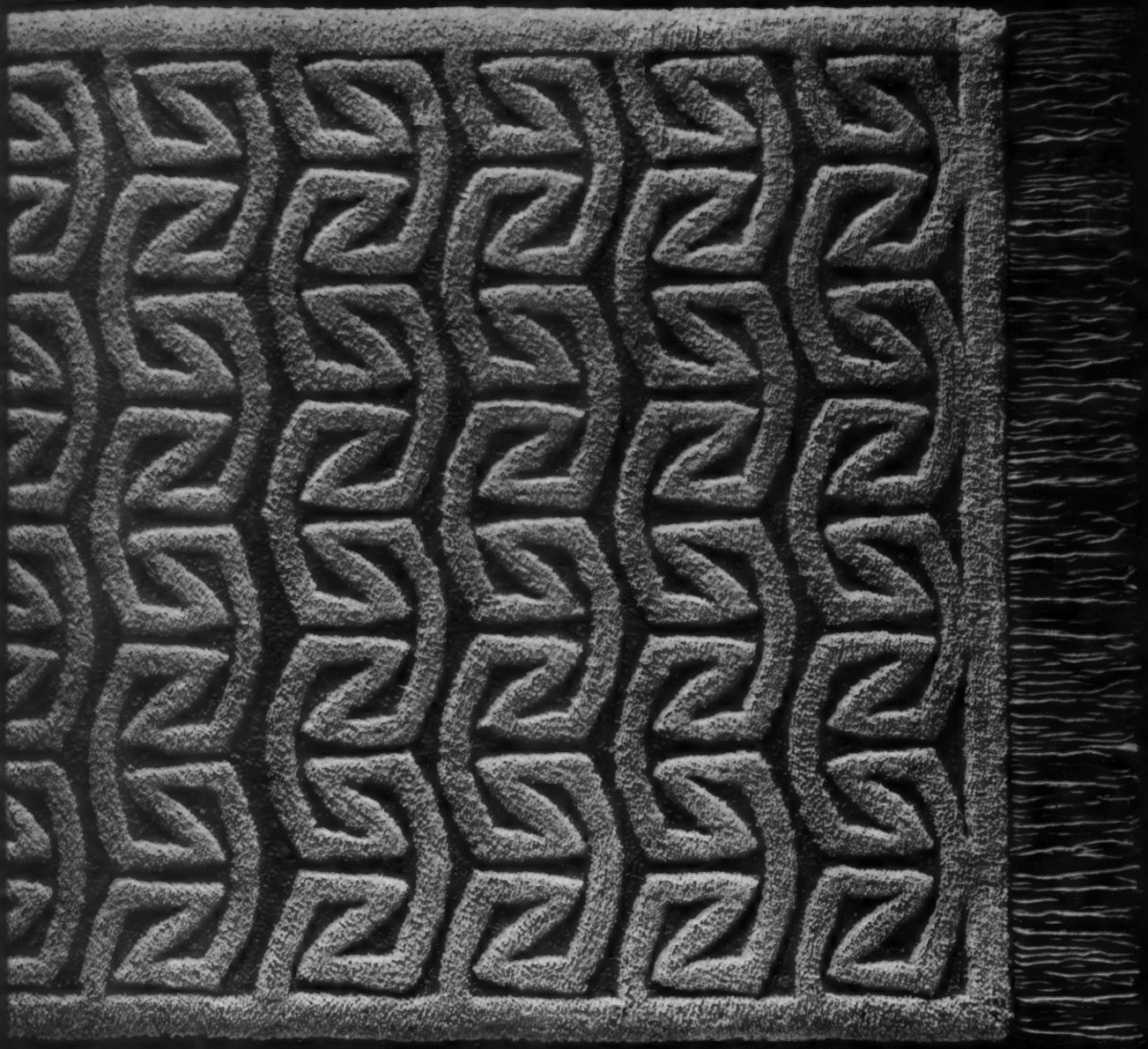


escape from the ordinary . . .

with an AREA ACCENT contemporary floor covering design by Berven Carpets Corporation. Photographed above, Pattern #129 "Tranquil Tide," one of nine designs available from our collection . . . each imported, executed by hand in bold, beautiful yarns of 100% virgin wool. Available in stock sizes: 3′ x 5′, 4′ x 6′, 6′ x 9′, 8′ x 10′, 9′ x 12′. One of the patterns circular: 3′ x 3′, 6′ x 6′, 9′ x 9′. Substitution of colors in stock sizes for special effects may be ordered using any single color change, or any combination of the 50 colors contained in the pompon package at no extra charge. Special size orders at slight additional cost.

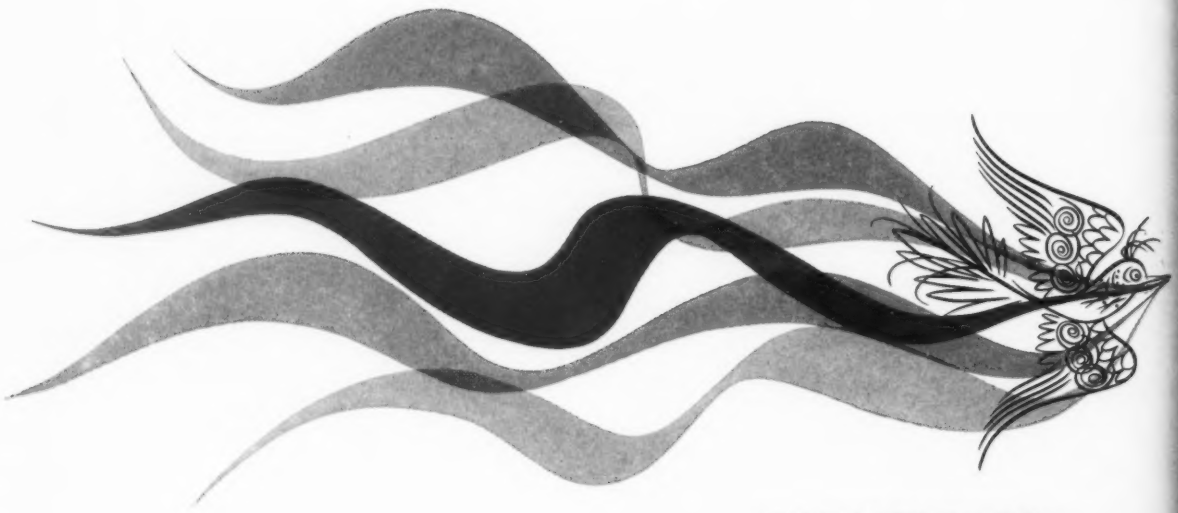
BERVEN

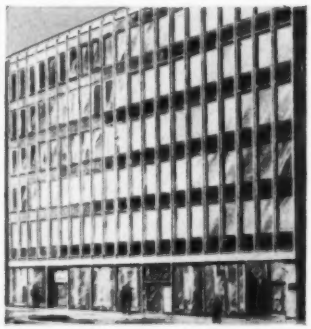
BERVEN Offices in San Francisco • Los Angeles • New York • Chicago • Fresno • Seattle Phoenix • Honolulu • Dallas • Denver • San Diego • Portland • Sacramento • Miami

Berven Carpets Corporation
1740 — 17th Street, San Francisco 3, California
Please give me full details on all Area Accent designs, including delivery schedules, without obligation.

Name _____ Firm _____

Street _____ City _____ State _____





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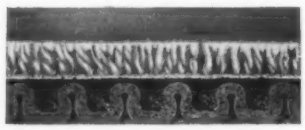
A luxury that customers can sink their feet into

. . . AND STILL FEEL THEY'RE SAVING MONEY
Here's a practical luxury for even the most cost-conscious client. B.F.Goodrich carpet cushion not only makes a luxurious carpet feel ultra-luxurious . . . but it *earns back every cent put into it by doubling carpet life.*



It's practical in other ways, too. Because it's all rubber, BFG carpet cushion is naturally bug-proof, clean, resilient and and non-allergenic. And it's better than any other cushioning material in transferring heat from radiant-heated floors.

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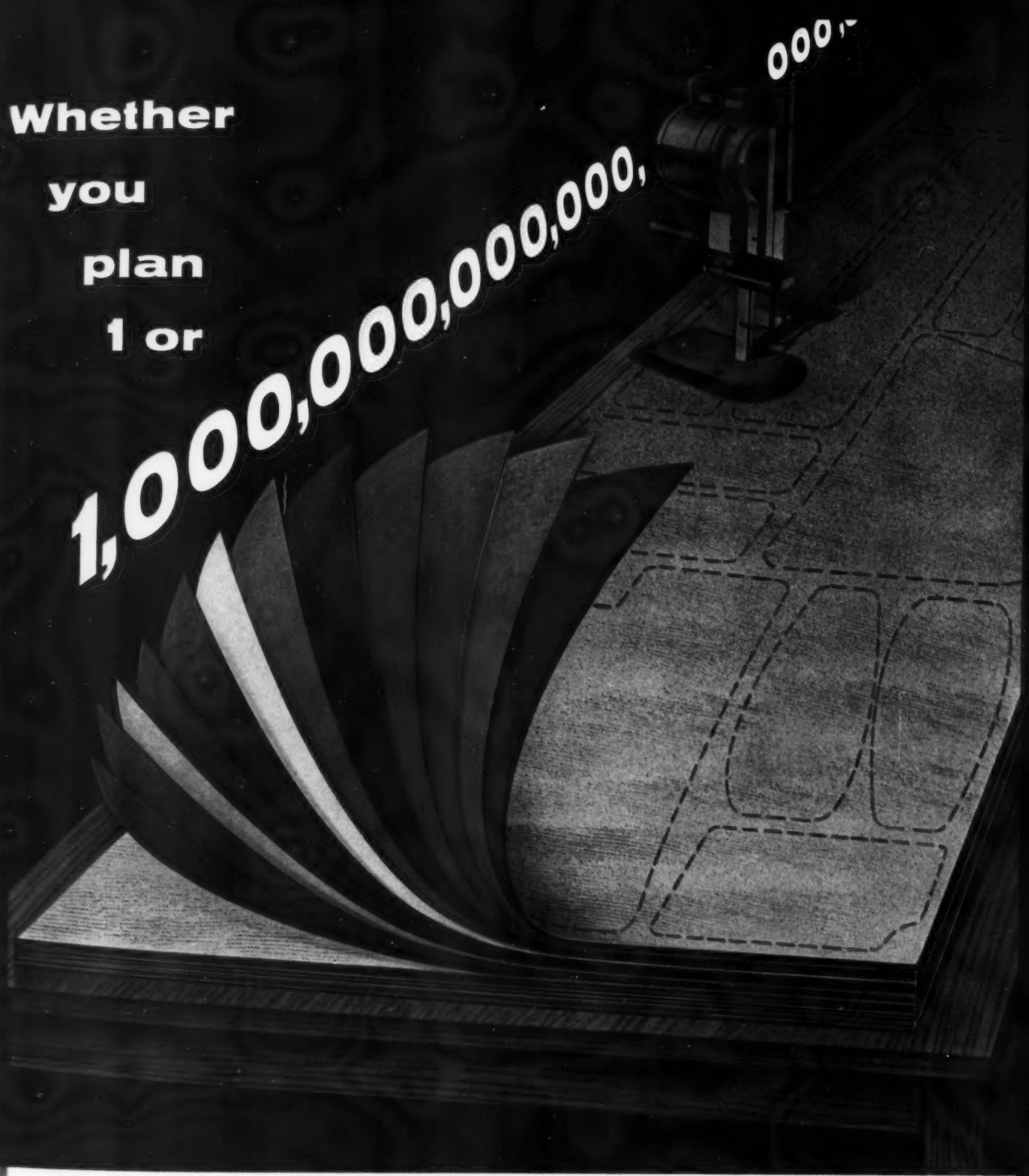

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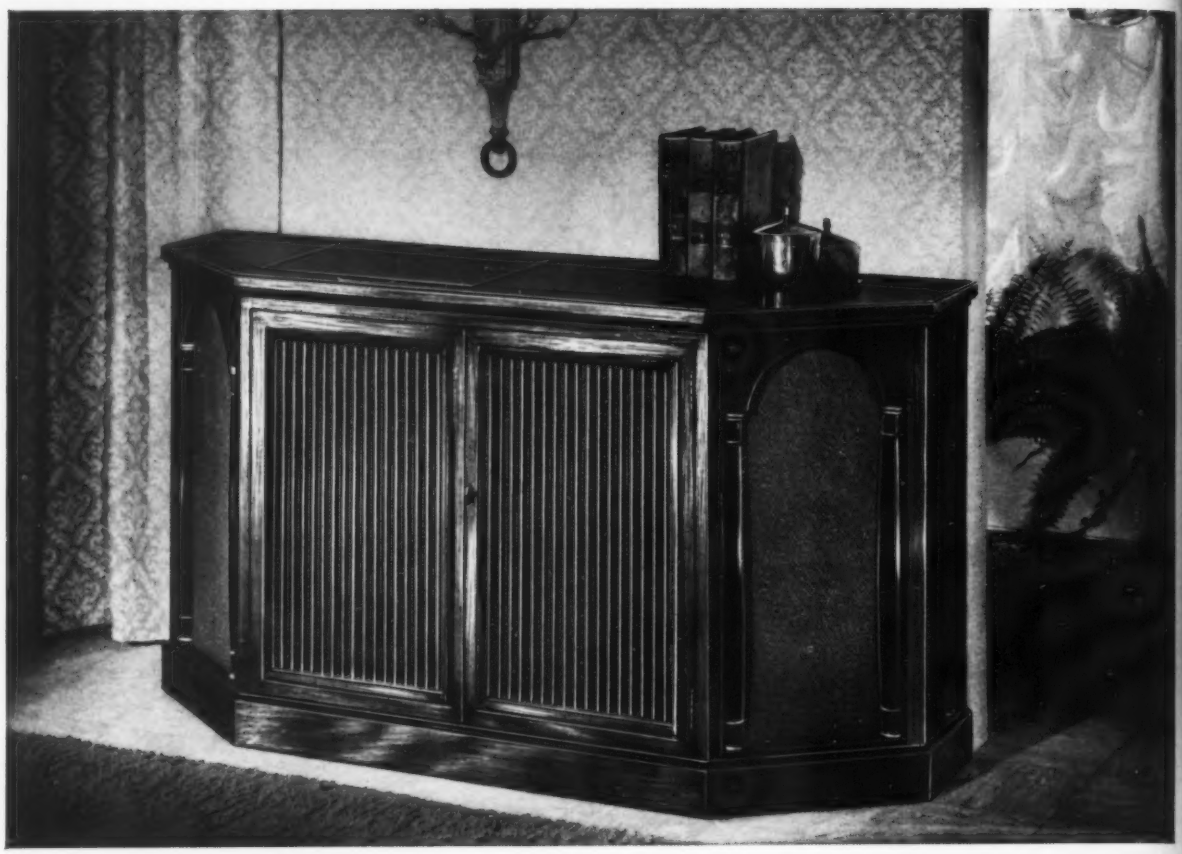
Have you seen our New Terson Expanded Vinyl Fabric?



For the second year in a row

Motorola honored with distinguished award of achievement

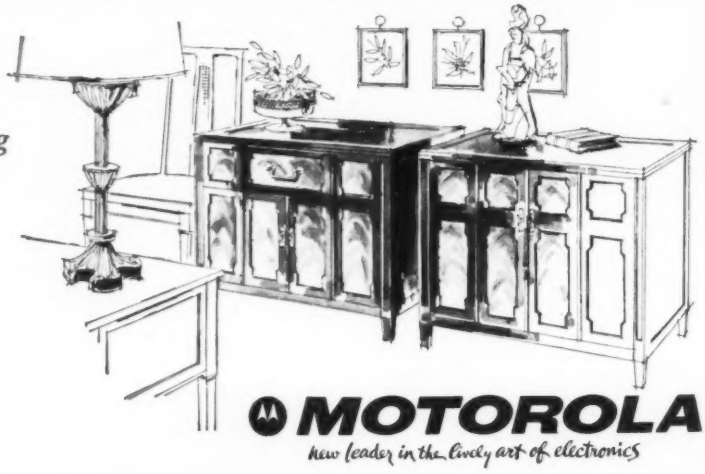
MAHOGANY HIGHEST AWARD CRAFTSMANSHIP AND DESIGN 1961 AWARDS

Our exclusive collaboration with Drexel and Heritage provides you with home entertainment instruments of the highest quality inside and out. Above, judged *Best in TV, Hi-Fi and Radio* in the second annual Mahogany Association awards, is the magnificent Stereo Hi-Fi from the Heritage *Laureate* grouping. Cabinet of genuine Honduras Mahogany veneers, accented with Ebony colored columns. In design and craftsmanship as well as electronic excellence, Motorola® Stereo Hi-Fi and TV are the *leadership* lines—ideal for the enrichment of any home.

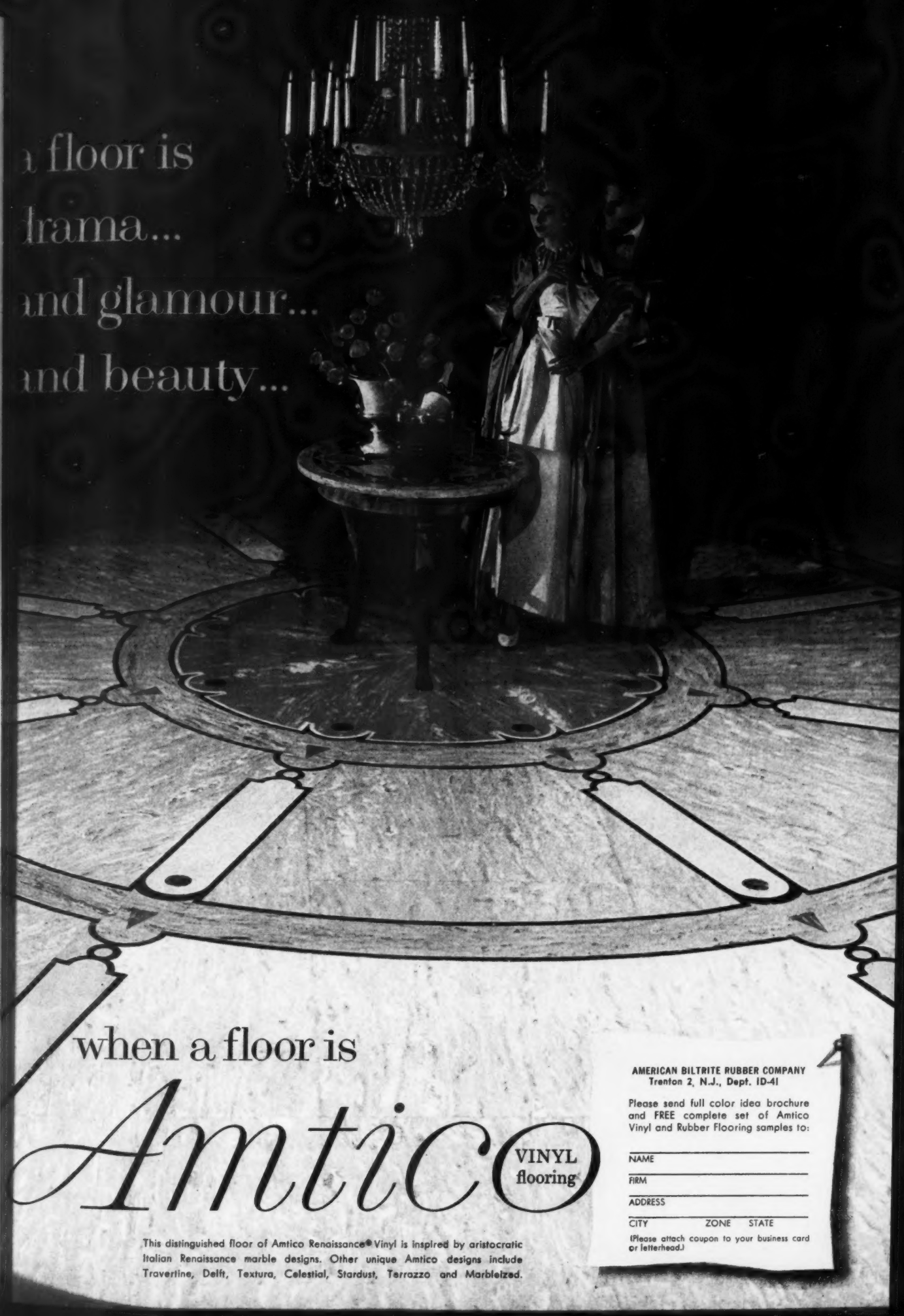
Best of Show

The Drexel Triune Grouping

Another second-year winner, Drexel's classic *Triune* series includes Motorola Stereo Hi-Fi and TV shown at right. Stereo Hi-Fi received special Certificate of Exceptional Merit. Medallion tag (above) identifies award-winning Drexel and Heritage Motorola consoles.



BRAND NAMES


a floor is
drama...
and glamour...
and beauty...
when a floor is
Amtico
VINYL flooring
This distinguished floor of Amtico Renaissance® Vinyl is inspired by aristocratic Italian Renaissance marble designs. Other unique Amtico designs include Travertine, Delft, Textura, Celestial, Stardust, Terrazzo and Marbleized.
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the flux of style and time. Its fine craftsmanship and elegant simplicity exemplifies the best in American Traditional for modern living. Available in Appalachian wild cherry, hand-rubbed to a rich patina, plus eight painted accent colors. For catalog write to Dept. ID.

STATTON FURNITURE MFG. CO., HAGERSTOWN, MARYLAND. SHOWROOMS: NEW YORK — 6TH FLOOR, DECORATORS MART, 425 E. 53RD ST. • GRAND RAPIDS — EXHIBITORS BLDG. • CHICAGO — 242 FURNITURE MART • DALLAS — 330 DECORATIVE CENTER • SAN FRANCISCO — 1069 WESTERN MERCHANDISE MART

Market Spotlight

A BRIEF GUIDE TO NEW SOURCES AND PRODUCTS

Italian Imports In a Wide Range

Tuscan Imports, Ltd., now in its new showroom at 315 East 62d Street, New York, has numerous new Italian carved wooden imports which will be of interest to interior designers looking for unusual accessories of that style. If a deep narrow mirror is on the list, a 48″ x 24″ French chalk-white Renaissance model with delightful cherubs in bas-relief is available. In the wall bracket category, you will find the sturdy, attractive one shown, 14″ x 8″ deep in antique gold leaf finish. The company also brought in a number of lamp bases which they have incorporated into end tables 30″ high with sculptured tops which may be obtained in any finish.

Italian-Inspired Furniture

Individual craftsmanship keynotes Italian furniture reproductions at A. Scarselli, 212 East 52nd Street, New York, with designs copied from 18th-century originals found in Italy. The collection includes formal pieces as well as furniture from the provinces—coffee tables, breakfronts, desks, lounge chairs and end tables. Accessories comprise handsome mirrors, sconces, candelabra and architectural fragments, the latter culled from palaces in Florence. The Venetian furniture in particular points out the special artistry of the Italian designer with such decorative effects as marquetry inlay and painted design. The Chinese influence is notable in a number of items. And motifs like the scroll and leaf are found throughout. The provincial furniture is equally exciting, deriving its special style from a rustic simplicity of form and finish. Fruitwoods are used mainly, with cane accents and handcarved detail. The woods are often gently distressed. Illustrated is a rare Louis XV commode in walnut with cherry inlay and brass hardware.

Headboards—Beds—Bedding

Many new design treatments are noted in the current collection of beds and bedding at the Head-Bed Co., Inc., 976 Third Avenue, New York. Heading the list is the romantic four-poster bed in various stylings, woods and finishes. There are also Spanish, Portuguese, Far Eastern and Scandinavian influences with several designers contributing their talents. The designs include a simulated bamboo, 4-poster bed with cane panels. This also comes in a 2-poster version and with a half canopy if you desire. A youth bed and tester has an overall length of 58″, with full size rails and tester also available. A headboard by Ellen Lehman McClusky features an attractive carved back and tôle finials. Other designs come completely upholstered in fabric. Daybeds include one beautifully tailored model with walnut frame and ebony ball accents. This has a 3-cushion back and simple button-tufted seat cushion with two end bolsters. A chaise with cane panels and simple foam mattress is suitable for modern interiors. There are in addition double sleep sofas, trundle daybeds and a custom line of box springs and mattresses which are made in the firm's Long Island plant. A brochure which includes photographs of the new collection and essential bedding information is available for one dollar.

Designs from Italy

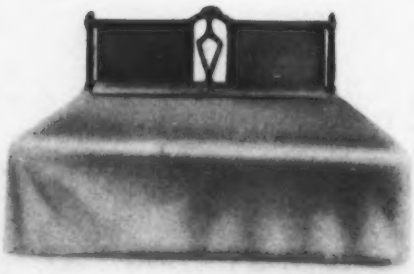
A new shipment of antique furniture and accessories from Italy has arrived at Niccolini Inc., 800 Third Avenue, New York. Unusual sculpture was found in a private collection and is of museum quality. Included are a number of pieces by the notable Italian sculptor Romanelli; others depict mythological Grecian and Roman gods and goddesses. In addition, there is a collection of unusual bead-and-crystal chandeliers. In many sizes—the designs are

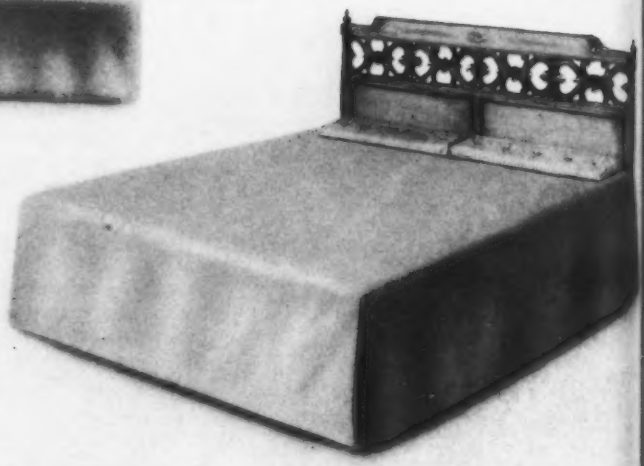
executed completely by hand and reflect the true artistry of the Italian craftsman. Colors are unusually arresting with exquisite combinations of jade and ruby in addition to crystal. The craftsman's touch is notable, too, in one-of-a-kind cabinets, tables, and headboards, the former embellished with handpainted and carved effects, the latter by deep scroll carvings.

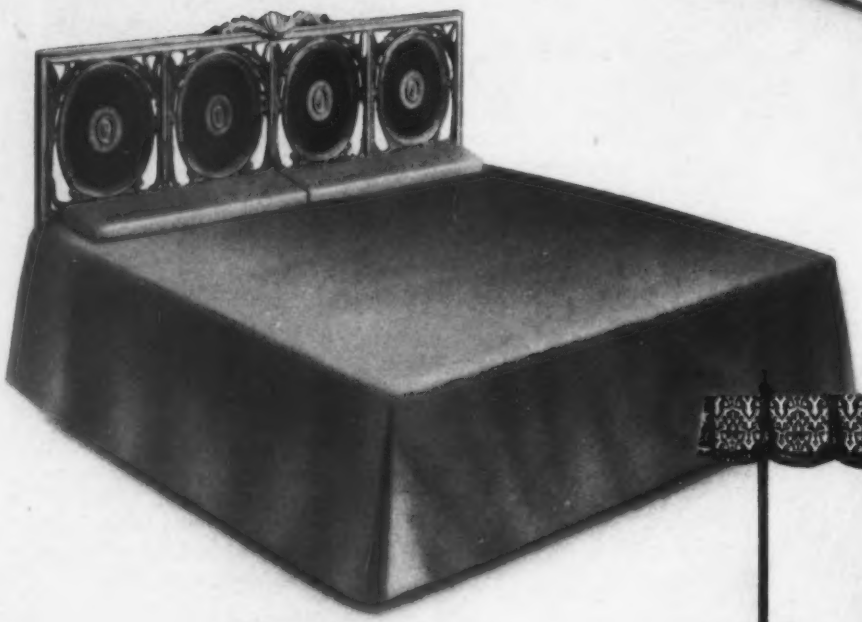
"Lucite" Wall Paint

A new wall paint that virtually ends the fuss and mess associated with interior painting is being introduced by E. I. Du Pont de Nemours & Co.'s Finishes Division in time for your clients' spring surge of redecorating. Called *Lucite* wall paint, the new material is an acrylic type emulsion—looking for all the world like mayonnaise!—which, because of its heavy body does not drip, run or spatter like familiar paints; yet an intriguing property known to chemists as thixotropy causes it to flow rapidly into a smooth, even coating as it is brushed or rolled onto the surface. It doesn't need stirring before use, and is ready for application upon removal of the lid. Much more of the paint can be transferred to a surface in a single dip or a brush or roller.

Continued on page 42







CUSTOM HEADBOARDS...
CUSTOM BEDDING...:
IN AN UNLIMITED
CHOICE OF SIZES
AND FINISHES.

MMITTMAN CO

316 EAST 53rd STREET, NEW YORK 22, N.Y., PLAZA 3-6390 ■ CONTRACT BE[illegible] FACILI[illegible] HOTELS, MOTELS, HOSPITALS AND INSTITUTIO[illegible]

Kachina Theatre, Scottsdale, Arizona. Contracted by B. F. Shearer, Los Angeles. Carpet design by R. L. Lemanski. Architect, Ray Parrish. (Design shown in ⅛ actual size.)

Because *this* theatre is in Arizona—famous for its Hopi magic dolls. Because the doll design is bold enough to catch the eyes of theatre-goers hurrying through the lobby. Bright enough to chime in with their cheerful "evening out" mood. *And* its authenticity appeals to pride in local traditions. The deep-colored design also hides footprints in heavy traffic areas. The pile is tightly woven too—to *wear* well, *feel* quietly luxurious. All in all, another uniquely handsome Gulistan carpet, uniquely suited to its purpose and its locale.

***Every* commercial carpeting job** has uniquely different requirements. Gulistan not only has the most experience but . . . the *best* facilities to meet all of them. That's why Gulistan handles so many important carpeting jobs. Jobs like the world's first atomic surface ship, or New York's newest, most spectacular restaurant.

Remember: whether it's plain or fancy . . . ready made or custom made . . . you can get what you want from

GULISTAN® CARPET

There are Gulistan contract carpet specialists in all major cities..."at your service" to discuss any floor covering problem, large or small. Or write: Commercial Department ID-4, A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York 16, N. Y.

ELEGANT ENTREE

new dining luxury from Simmons

Everyone, even the most discriminating diners will feel instantly relaxed in these luxurious, deeply upholstered chairs and banquettes from Simmons. For restaurants ambitious to succeed, this new furniture offers the patron-attracting advantages of superb seating comfort—plus the inner quality assured by Simmons' experience in seating technology. Like all Simmons furniture, it is built to last. Upholstery material is Chromate Naugahyde by U. S. Rubber—may also be fabric or leather.

SIMMONS COMPANY
CONTRACT DIVISION

Merchandise Mart • Chicago 54, Illinois
DISPLAY ROOMS: Chicago • New York • Atlanta • Columbus • Dallas • San Francisco • Los Angeles

Superb in construction and simple in design, the Simmons Palace chairs have deep welted and fluted seats and backs, hardwood frames in a variety of finishes.

Simmons cantilevered architectural seating, built to your order, is wonderfully practical, easy to clean—a new approach to public seating. Provides new versatility and convenience.

Azrock proudly announces the Vina-Lux Premiere Series . . . beginning a new era of elegance in vinyl asbestos tile. A totally new and exclusive design creation with delicate, subtle styling, Premiere for the first time makes it possible to achieve custom-floor effects on modest budgets.

And Premiere beauty is permanent, because the pattern is evenly distributed at every level of the tile . . . retains its matchless good looks throughout a long lifetime of wear.

There are seven classic colors — including two metallics — in magnificent new Premiere Series by Vina-Lux. May we send you samples? No obligation, of course.

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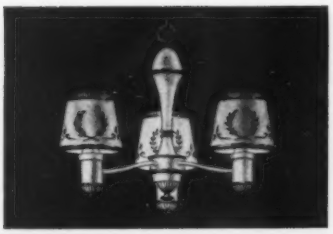
Specialists in the manufacture of vinyl asbestos tile and asphalt tile flooring

UVALDE ROCK ASPHALT COMPANY • 531A FROST BANK BLDG. • SAN ANTONIO, TEXAS

AZROCK FLOORING PRODUCTS

RECOGNIZED ON SIGHT... the elegance of French Provincial—the enduring charm of Tole—skillfully blended to create an atmosphere of warmth and elegance for any setting. G 3873, wall bracket, G 4471 and G 4472, *three* and *five* light chandeliers all finished in antique white with gold wreath design. At Progress distributors everywhere.



Sofa bed by Haggard and Marcusson, Chicago, Ill.

a NEW Masland Duran® FIRST

THE INCOMPARABLE VALUE IN VINYL

EXCELS IN EASY TAILORABILITY / GREATER RESISTANCE TO STRAIN

If you are in earnest about wanting something distinctively different for your decorative plans . . . a product of proven and dynamic appeal to your clients . . . Masland Duran with Pellon is for *you*. It's a true exclusive for furniture . . . the *only* vinyl upholstery backed with Pellon, the unique material that provides extra strength at stitch lines, greater shape-retention, extra wear . . . plus the luxurious, top-grain beauty of Yuma pattern. Mail coupon now.

PELLON® is the registered trademark of the Pellon Corp., N.Y.

THE MASLAND DURALEATHER CO.
Dept. P60-D, Philadelphia 34, Pa.
Please send samples of Masland Duran with Pellon. (Yuma pattern)

NAME _____

COMPANY _____

STREET _____

CITY _____ ZONE ____ STATE ____

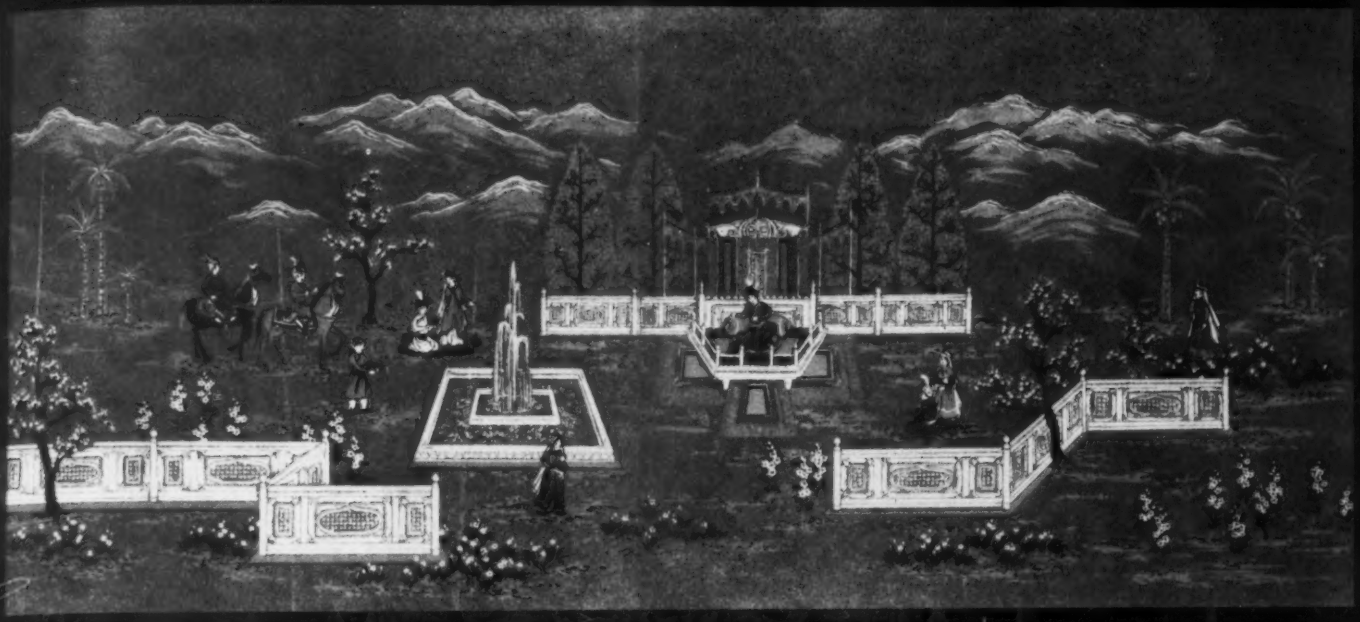
Market Spotlight

continued from page 35

Chairs by the Dozen

Chairs, chairs and more chairs: the variety is practically endless in the excellent collection by Shelby Williams, 2500 West Ogden Avenue, Chicago, Illinois. Specializing in seating pieces for contract installations, the firm has added many noteworthy new designs to its line, ranging in style from a traditional Windsor armchair to a sleek, cast aluminum model with cane insert in the contour back. Comfort and style have obviously been combined in the new side chair pictured here with deep biscuit tufting on the back, and the Scandinavian influence can be seen in the barrel-back chair with the seating unit cradled in a frame finished in oiled teak. Bar stools are another specialty of the Shelby Williams line, and the desk illustrated is one of a series of designs. Note the roll-down tambour fronts, offering an interesting and contemporary variation on the old-fashioned roll-top desk. For further information and an illustrated catalog, write the firm at the above address.

Continued on page 48



lavan''. . . an interpretation of one of the classic romances from the Persian ''Book of Kings'' (Sha-Nameh) is n **Volume VII,** the definitive and versatile new collection of scenics by **Murals, Inc.** This six strip mural covers teen feet of wallspace, was designed by the well-known West Coast mural painter Robert Crowder. **Volume VII,** gnificant achievement in the field of wall decoration, contains, in addition to six murals by Mr. Crowder, the work uch distinguished artists as Marcel Vertes, Bjorn Wiinblad, Federico Pallavacini and the well-known wallpaper gner Philipp Yost. Write on your letterhead for a free miniature of ''Ardavan'' or the **Volume VII** sample book 17.50. **Murals, Inc.,** 16 East 53rd Street, New York, N. Y.; Main Offices: 134-12 Atlantic Avenue, Richmond Hill New York; Crossley Showroom: 220 Decorative Center, Dallas, Texas; Murals, Inc. of California: 107 South ertson Boulevard, Los Angeles, California.

Pino P. De Luca

205 E. 49 ST., NEW YORK 17 • MU 8-6280

OUR FAMOUS BRASS BRAZIER

WITH VARIATIONS ON THE THEME

B

• In Full Page at Left, our well-known style number J-9026, wired and planted. Insert (A), its new and promotionally priced companion, shown, for comparison of size, alongside the familiar J-9026 (B), before wiring. On right-hand page, charming miniature (C), scaled down to make a "conversation piece" on coffee table or mantel. In (E) we have inserted a brass post in center, and wired it for single candelabra base bulb. A simple planter, based on the design of the brazier bottom is illustrated in (D). *All of hand-hammered and hand-wrought SOLID BRASS, with copper containers.*

DIMENSIONS:	(A)	J-9061-X	Height — 33″	Diameter — 20″
	(B)	J-9026	Height — 37″	Diameter — 23″
	(C)	H-8047	Height — 16″	Diameter — 10″
	(D)	J-9062	Height — 7″	Diameter — 16″
	(E)	H-8053	Height — 22″	Diameter — 10″

• ***Prices upon request . . . Pino L. DeLuca, 205 East 49th Street, N. Y.***

C

D

E

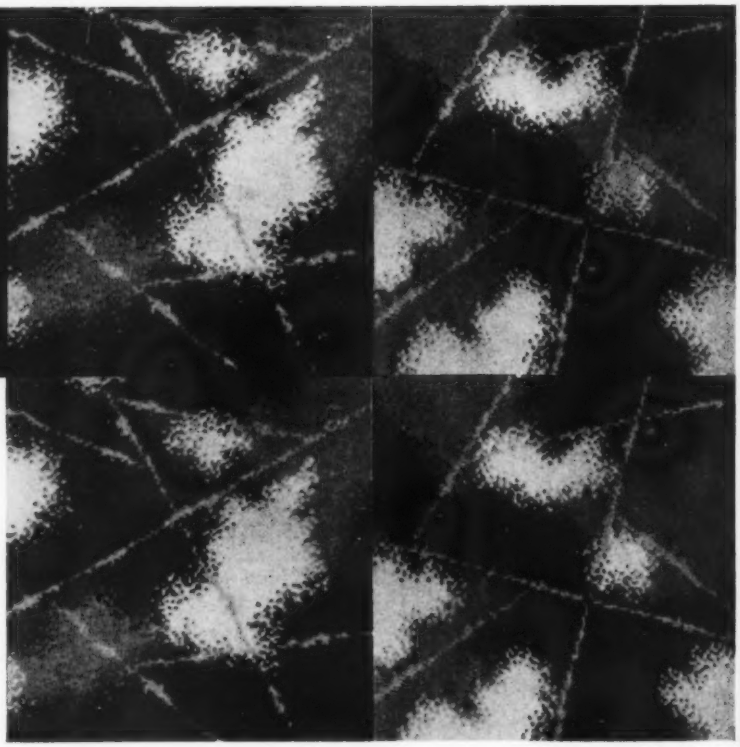
Pino L. DeLuca INC.

CHICAGO—325 NORTH WELLS STREET
DALLAS—330 DECORATIVE CENTER
PHILADELPHIA—34 SOUTH SECOND STREET
WASHINGTON, D. C.—1327 CONNECTICUT AVENUE, N.W.
BOSTON—574 BOSTON AVENUE (MEDFORD)

Designed by
William N. Bonham, A. I. A.,
Los Angeles, Cal.

how we "translate" your ideas into quality carpeting!

another
high-fidelity
interpretation by
DOWNS CONTRACT
DIVISION



Installed in Woodland Bowl, Woodland Hills, Cal.

As you can see, Downs carpeting "translation" is difficult to distinguish from the sketch. For the shades, definition and over-all design were achieved so accurately, our first sample was accepted at first sight. This is nothing rare for us; our high-fidelity is always in complement of your ideas — and always a complement of your judgement. Why not look into the ability of our Contract Division designers to work with or for you on original designs, tones and textures; or inquire about our vast basic stocks of available carpeting. In either case, we are certain you will be as pleased in working with us as are the other leaders in your field.

DOWNS

DOWNS CARPET COMPANY, INC.
"A" Street and Indiana Avenue, Philadelphia 34, Pa.

WRITE FOR NEW CONTRACT CARPET BROCHURE: CONTRACT DIVISION, DEPT. ID-4-61

Caught...

all the subtle detail, character and exquisiteness of design
embodied in the making of fine furniture.

FRANK SCERBO & SONS Incorporated

140 Plymouth Street, Brooklyn, N. Y.

Market Spotlight

continued from page 42

Fabrics from Versailles

From Versailles comes one of the most beautiful and versatile collections of fabrics we have seen in many a day. Imported by Kravet Fabrics, 50 East 53rd Street, New York, the designs were translated into prints from French brocades and damasks made originally for use in the new Napoleonic Museum at Versailles. The cloth is an exceptionally fine quality cotton sateen with an Everglaze finish for soil resistance, and designs include large-scale damasks, wreath-like Empire patterns, small all-over motifs and several borders, as well as plain fabrics for color correlated ensembles. Colorings are rich and luxurious: deep blues and gold; yellow, green and purple; olive green with deeper tones of green and touches of red and blue, for example. Others combine tone on tone or a single color on a white ground such as the large damask pattern shown here. When several of the fabrics are used together, the effect is one of utmost elegance: as wall coverings, draperies or bedspreads; in combinations of pattern, solid color and borders. How ever they are used, this is a welcome new addition to the decorative fabrics market.

Continued on page 54

Voici . . . with a new accent — a new language — a new horizon . . . EDITH FRANK presents a group of extremely fine wrought iron designs. Furniture fresh and inspired, all with the subtle overtones of great regimes. Voila . . . custom craftsmanship, sketches . . . personalized service. Opening in May.

EDITH FRANK DESIGNS, 1038 SECOND AVENUE (BET. 54TH & 55TH) NEW YORK 22, ELDORADO 5-4234

These are Howell contract stacking chairs. Write for free catalog and specifications.

What Howell does for stacking chairs . . .

We do this; we make them for high stacking, high fashion, and low maintenance. An army of these handsome chairs mobilizes in minutes on easy-rolling dollies—every chair beautifully styled and easy to handle. Frames of BRONZTONE or satin chrome tubular steel. Molded plywood seats comfortably shaped—natural walnut or sleek Naugahyde with polyfoam cushioning. Plastic feet to protect floors and extended back legs to protect walls. Nothing folds and gets out of whack. All easy to maintain. For a class or a convention, you'll be sitting pretty—and doing it easy—with the Howell stacking chair.

HOWELL

modern metal institutional furniture

426 South First Street • St. Charles, Illinois

FEATURED: Boltaflex®
SUPPORTED VINYL UPHOLSTERY

SCENE: *The Colony Hotel, Palm Beach, Florida*

STORY: *Valerian Rybar, N. S. I. D., needed an upholstery material combining easy-to-care-for, functional durability with dashing color and elegance. His choice: Boltaflex vinyl upholstery. Notice how the leopard pattern adds vibrant drama in the bar, and how the Boltaflex-covered banquettes frame the center of interest in The Pool Room.*

A division of GENERAL The General Tire & Rubber Company

1911 1961 50 YEARS Coated Fabric Leadership TEXTILEATHER

Write for free Boltaflex swatches:

THE GENERAL TIRE & RUBBER COMPANY

Textileather Division / Toledo 3, Ohio

this is the carpet that loves decorators...

because carpets of Textured Caprolan nylon bring you the widest range of exciting colors, rich textures

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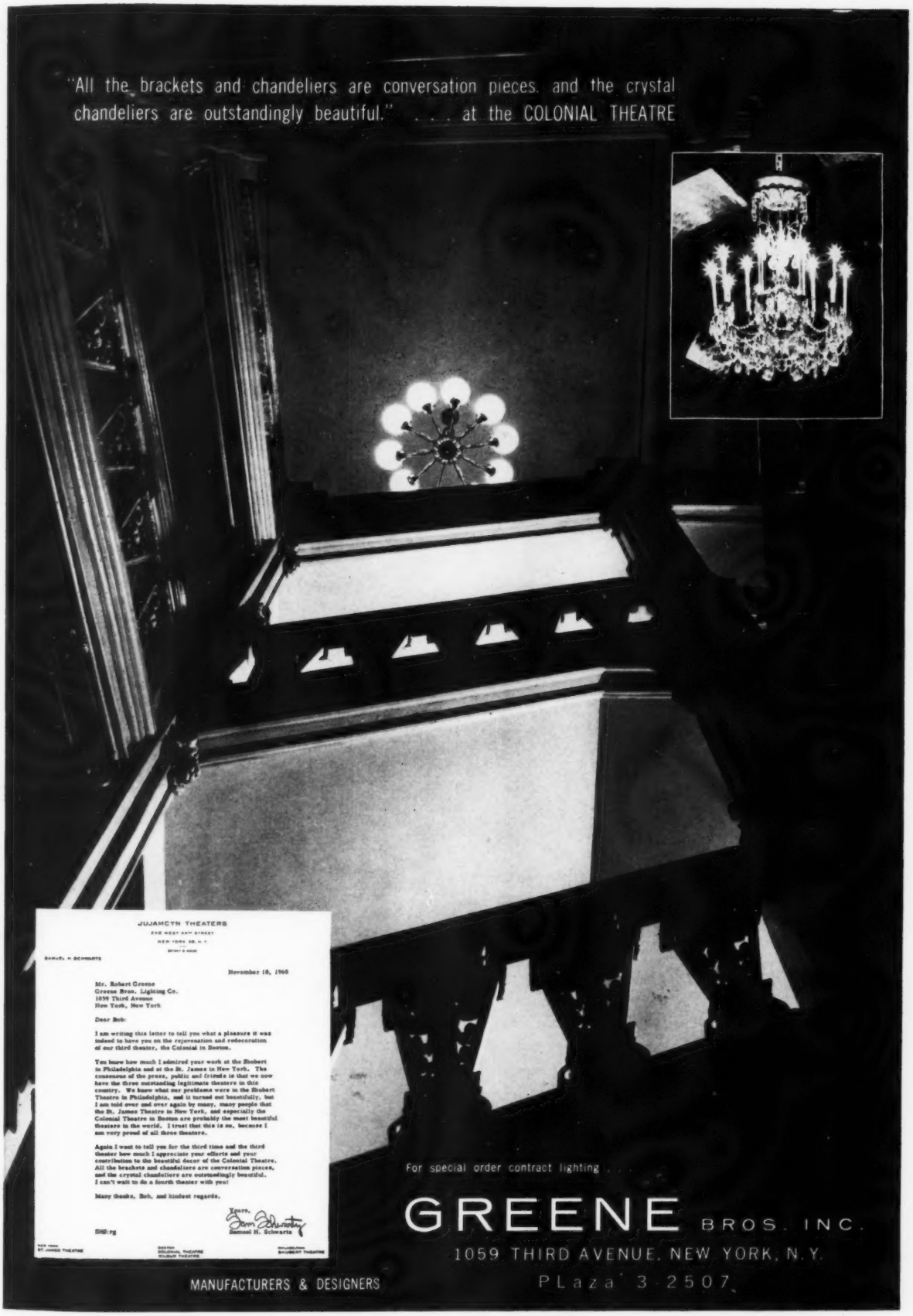
"All the brackets and chandeliers are conversation pieces, and the crystal chandeliers are outstandingly beautiful." . . . at the COLONIAL THEATRE
JUJAMCYN THEATERS
SAMUEL H. SCHWARTZ
November 18, 1960
Mr. Robert Greene
Greene Bros. Lighting Co.
1059 Third Avenue
New York, New York
Dear Bob:
I am writing this letter to tell you what a pleasure it was indeed to have you on the rejuvenation and redecoration of our third theater, the Colonial in Boston.
You know how much I admired your work at the Shubert in Philadelphia and at the St. James in New York. The consensus of the press, public and friends is that we now have the three outstanding legitimate theaters in this country. We knew what our problems were in the Shubert Theatre in Philadelphia, and it turned out beautifully, but I am told over and over again by many, many people that the St. James Theatre in New York, and especially the Colonial Theatre in Boston are probably the most beautiful theaters in the world. I trust that this is so, because I am very proud of all three theaters.
Again I want to tell you for the third time and the third theater how much I appreciate your efforts and your contribution to the beautiful decor of the Colonial Theatre. All the brackets and chandeliers are conversation pieces, and the crystal chandeliers are outstandingly beautiful. I can't wait to do a fourth theater with you!
Many thanks, Bob, and kindest regards.
Yours,
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Market Spotlight

continued from page 48

Fabrics from Venice

Fortuny fabrics—manufactured by a secret process in Venice, just five minutes from St. Mark's Square—are used exclusively for the backgrounds for paintings in the galleries of the Metropolitan Museum of Art and in many other museums and embassies throughout the world, and if they are fine enough for the Metropolitan, they are certainly fine enough for you. Many of these fabrics have been developed in a new monochrome effect that you will want to see in the greatly enlarged showrooms and offices at 509 Madison Avenue, New York, where the firm has been located for 31 years with the affiliated interior designing company of Elsie McNeill, Inc. To celebrate the firm's expansion, eight exciting new fabrics have been added to the collection: *Impero*, in sharp green and gold; *Fiori*, a small all-over floral design in red and silver; *Granada*, a nonmetallic print in clear pink and white; *Persiano*, in greige and silver; *Cherubini*, in ivory and gold with gold stripes; *Lamballe*, in charcoal and white with red overlay; and *Peruviano*, in bittersweet, developed in an ancient Inca motif. All Fortuny fabrics are now airfreighted from the Venice factory, making them available to you, anywhere, in a matter of days.

Continued on page 58

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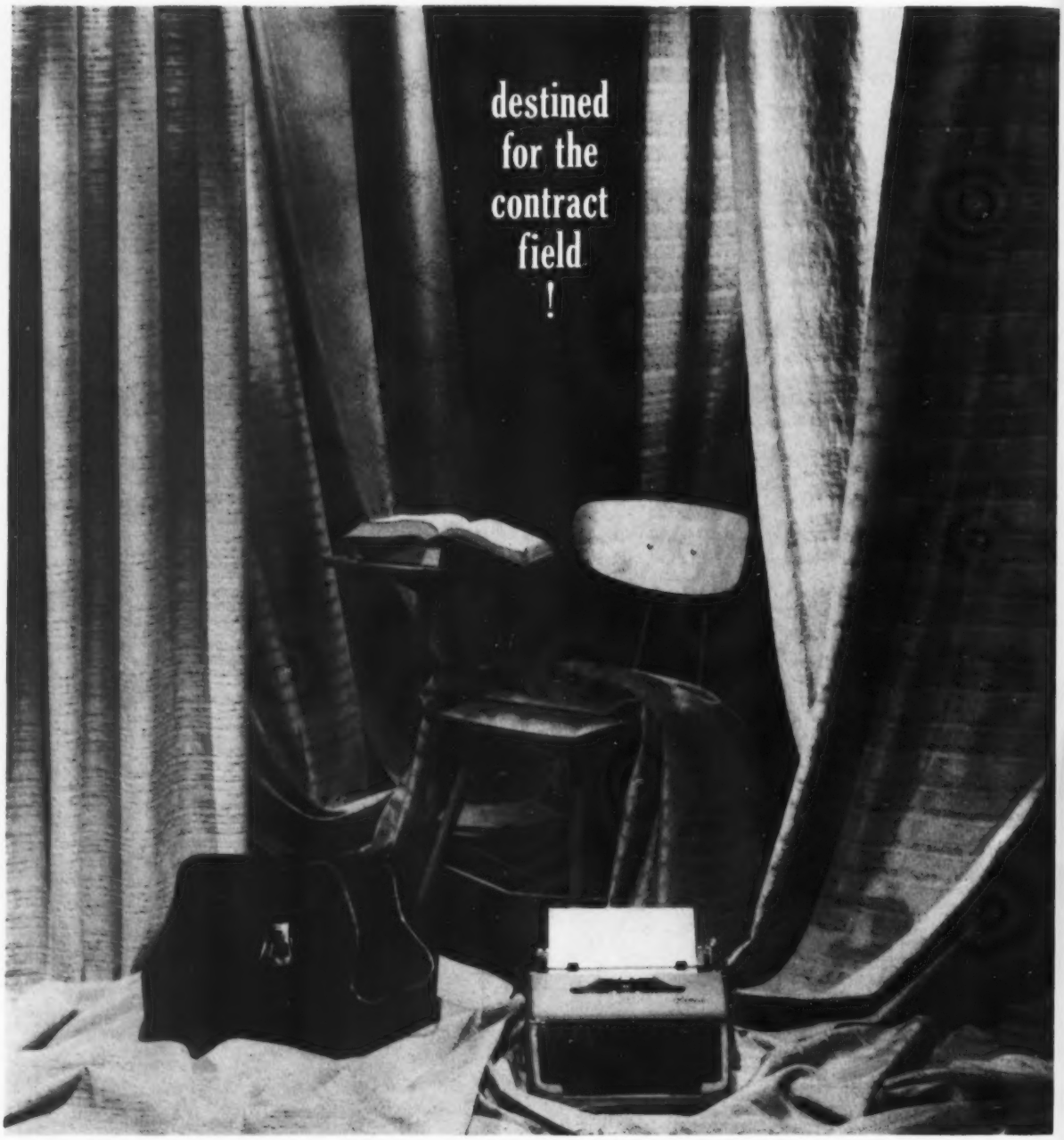

Excellence in textures presented by Pinnacle fabrics

PINNACLE FABRICS has designed a vast collection of economical drapery fabrics featuring Avisco fibers that add a beautiful finishing touch to any project. The amazing "Excellence of Textures" group offers eight patterns, each available in 11 different colors. All self-lined, satin backed. The wonderful blend of solution dyed AVICOLOR* rayon and Avisco® acetate makes possible the variety of hues and surface effects ranging from bold and dramatic to soft and subtle. The colors are actually sealed into the fiber enabling the draperies to resist fading for years and years. All these fabrics bear the famous Avisco Integrity Tag...the nationally recognized symbol of performance tested fabric qualities. Here are fabrics that are perfect for all types of installations. Samples and information from Pinnacle Fabrics, Inc., 460 Park Avenue, South, New York 16, N. Y. ORegon 9-8460.

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Market Spotlight

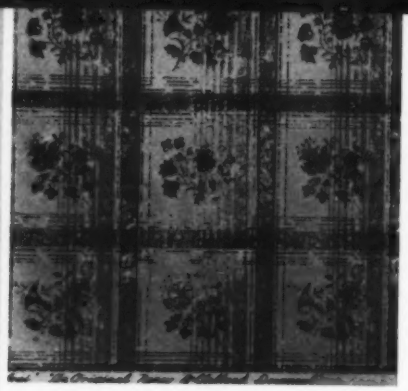
continued from page 54

Related Wallpapers and Fabrics

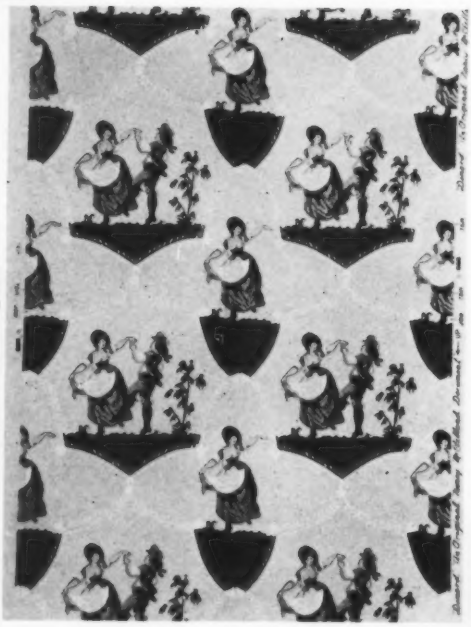
Nancy McClelland, Inc. and H. B. Lehman-Connor Co., Inc., have introduced a collection of correlated fabrics and wallpapers based on designs from the McClelland library of antique French wallpapers. The designs have never been produced before in America, and all are representative of French 18th century wallpaper art at its best. Each of the wallpapers has been reproduced in its original colorings as well as several contemporary colorways, and the fabrics (printed on fine cotton or Celanese) have been keyed to one or more of these colorings. *Cambrai,* for example, is available on wallpaper in its original colorings of blue, pinks and yellows; on fabric and wallpaper in blue and celadon green on white. Related colorings of *Aire,* with its rambling flowering branch motif, are yellow and green on pale green. *Dinard* is available in two related colorways: green and white, and green and brown on pale green. *Ville Franche,* a lovely formal pattern, comes in such combinations as tones of beige and apricot on white, or yellow, blue, green and gold on pale green; the related fabric is also printed in tones of blue on white Celanese. And *Dijons* comes in mustard and beige on pale green or tones of brown on white. In addition to the French documents, two papers from the McClelland American collection are also being produced in related colorings—*Sheffield Urn* and *Thimble Berry.* A sample book of the wallpapers (with complete information on the related fabrics) is available from Nancy McClelland, 15 East 57th Street, New York. The fabrics can be seen in the Lehman-Connor showroom, 509 Madison Avenue, New York.

Continued on page 68

Ville Franche

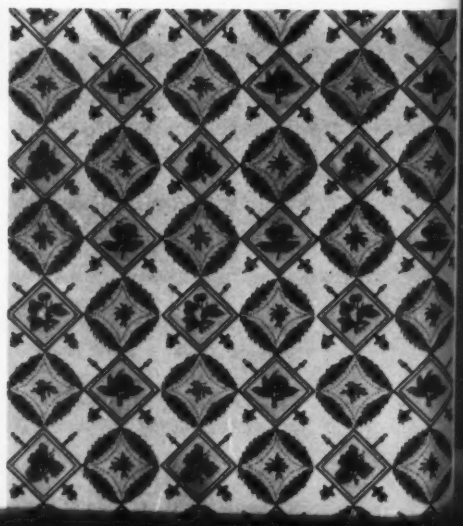


Cambrai



Dinard

Aire



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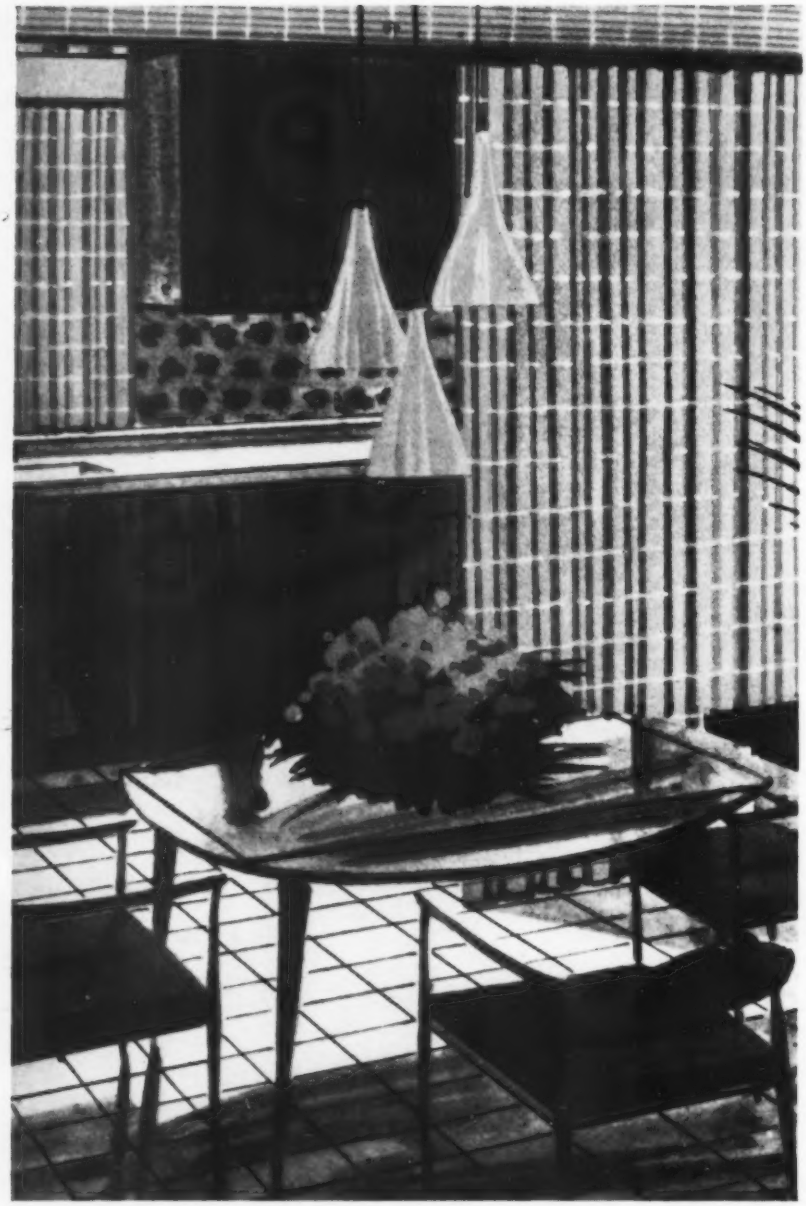

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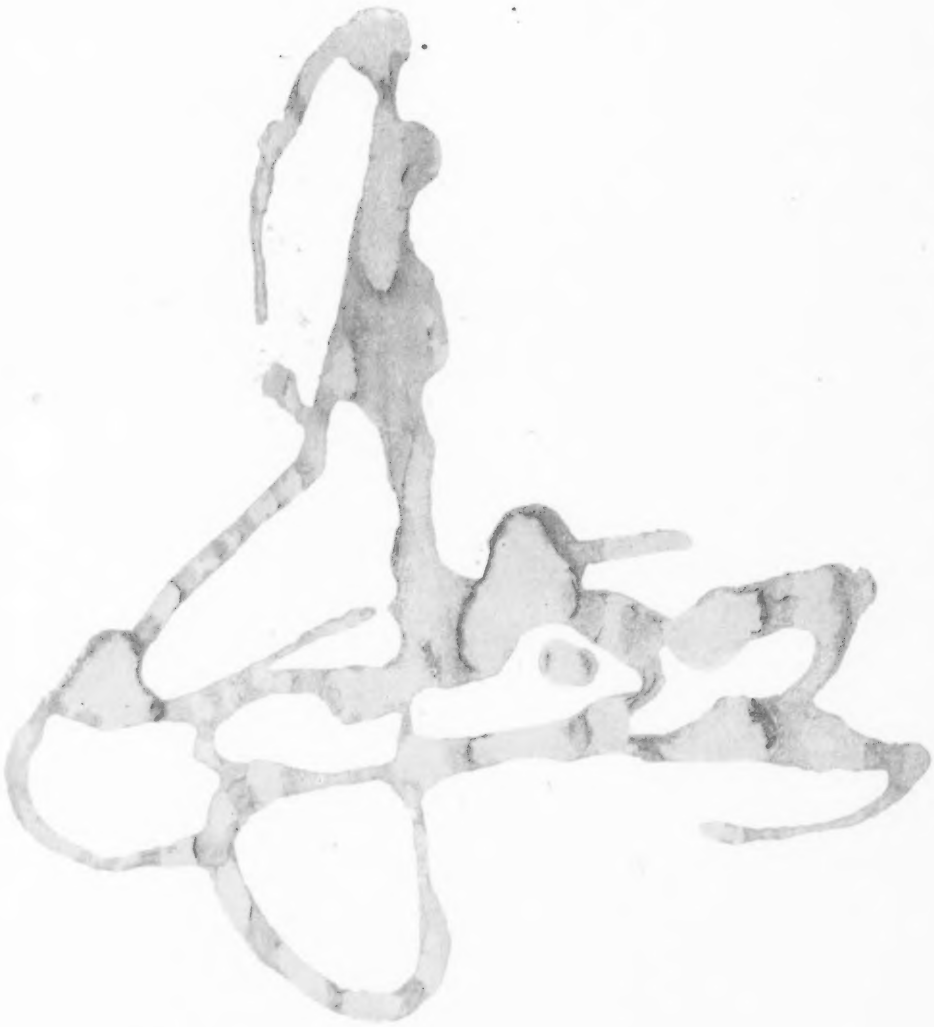

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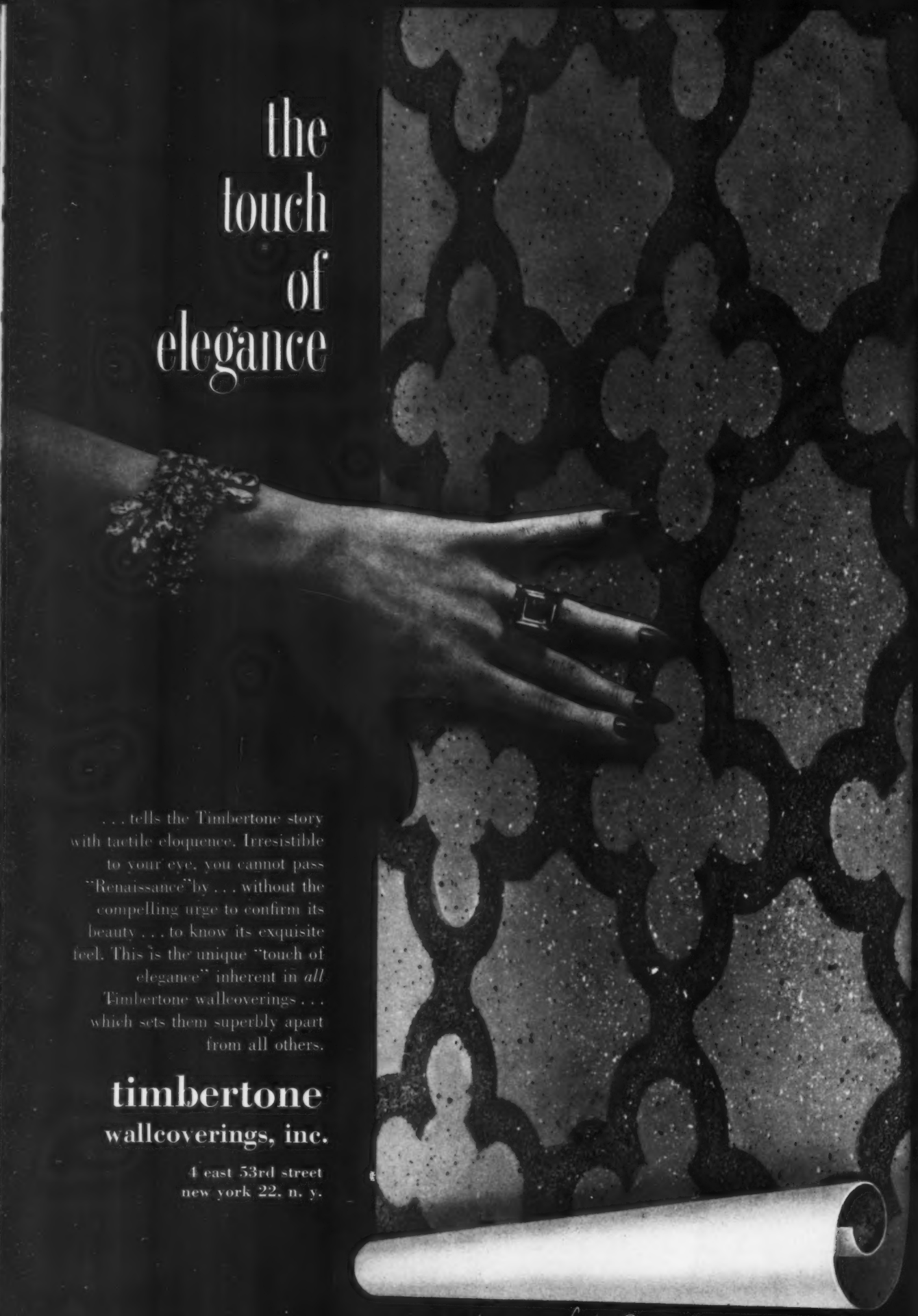

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See Sweet's Catalog File Number A.I.A. FILE NO. 28-E 1961. Samples and more information on RUBBER-TOP *and all Allen-made rug cushions available on request.*

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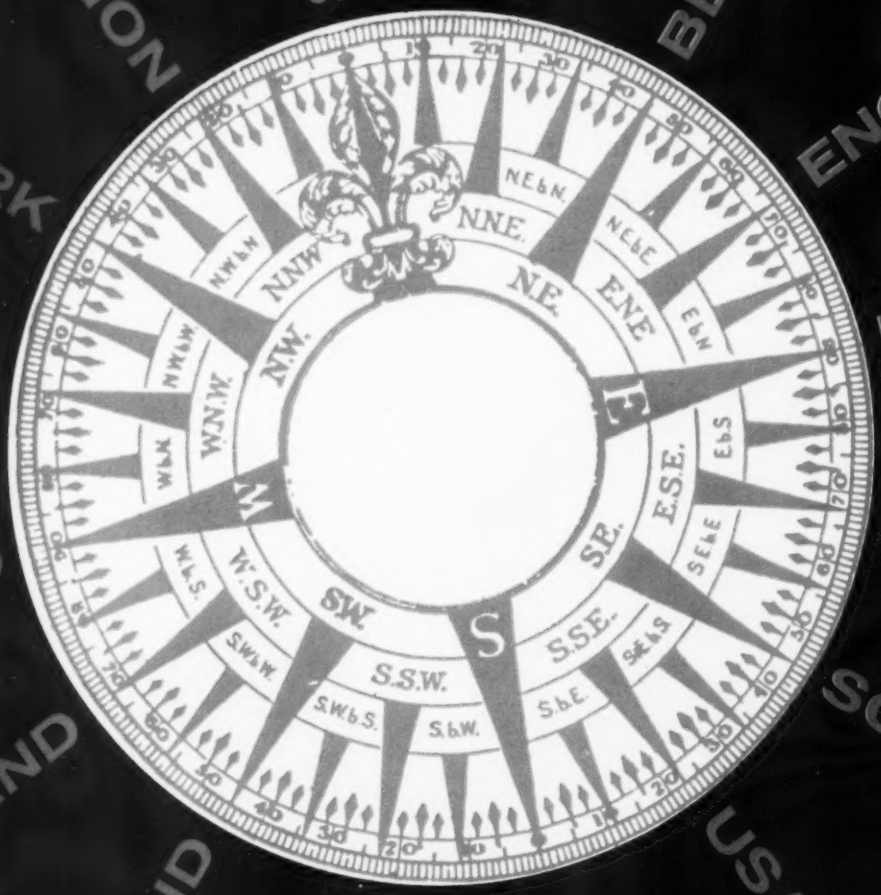

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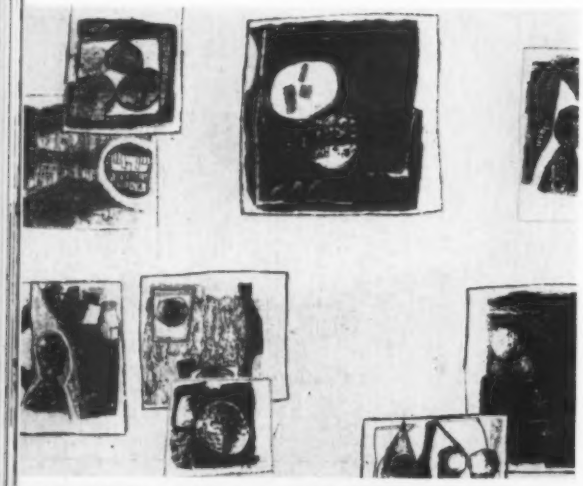
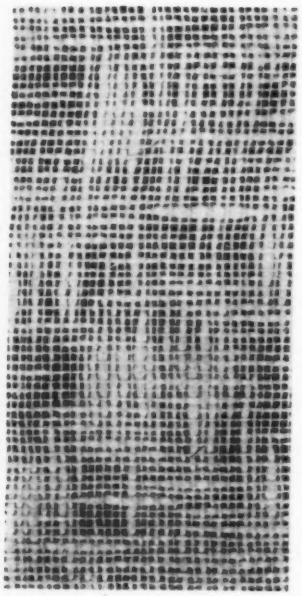
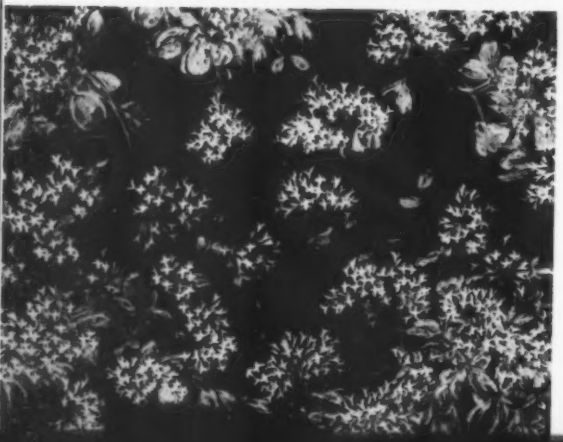
NEW YORK SHOWROOM, RICHARD DRAPER & CO., INC., 16 EAST 52ND STREET

Market Spotlight

continued from page 58







Contemporary Furniture and Fabrics

Kagan-Dreyfuss Inc., has introduced their 1961 collection of furniture and fabrics in brand new showrooms at 40 East End Avenue, New York. There are five groups in all: two of upholstered chairs and sofas; another of furniture adaptable to both residential and contract installations; a bedroom and dining room series; and several occasional chairs and tables. The designs sure to cause the most comment are the *Unicorn* series: chairs and sofas which combine the look of sculpture with the strength of cast aluminum. At first glance, the designs appear as if to float in space (see chair). Actually, they rise from a pedestal base, a single column stemming from a V-shape foundation and available in two heights. Another series of sofas and lounge chairs conveys the illusion of extra scale. The designs do not really occupy any more space than traditional pieces of that type, but only seem to because they are built close to the ground and are enveloped in plush down seat and back cushions. By contrast, there are a new occasional chair upholstered in velvet on a sculptured four-legged base, graceful leather-covered shield-back dining chairs in walnut, and beautifully designed console and desk furniture.

New at Lehman-Connor

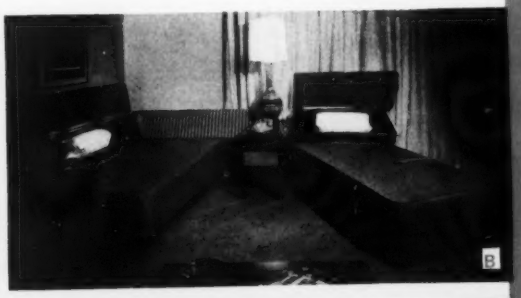
In addition to the collection of related fabrics created in conjunction with Nancy McClelland wallpapers and reviewed elsewhere in this issue, H. B. Lehman-Connor, 509 Madison Avenue, New York, has introduced a number of other noteworthy new designs. From Belgium comes a series of heavy linen casements which offer a feeling of boldness and texture without color since they are all in white or natural tones. Several new designs have been added to the "Quintessence" collection with its unusual watercolor printing technique. The floral pattern pictured here is an example: it is available in five or six colorways, and the one we selected is a striking combination of metallic gold and white pigment with touches of green on a lilac background, the textured effect created by "wet" printing. Strictly in the modern vein and excellent for contract installations is the bold *Ales* with motifs representing abstract paintings. It is printed on semi-sheer linen in such vibrant colorings as red and orange on natural.

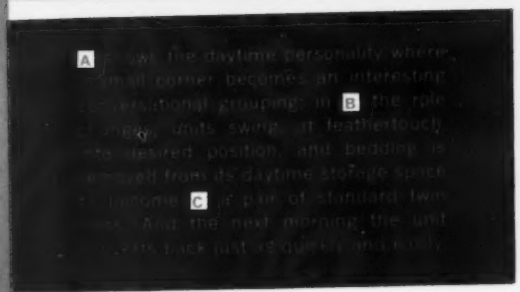
Continued on page 74

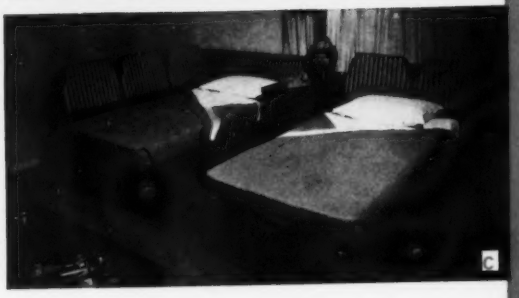
beautycraft

a fixed-space solution

Beautycraft's answer to the fixed-space problem in hotels and motels is the new dual purpose room unit which makes the most of the least space. Because it requires no fastening to wall or floor, the unit is especially adaptable to unusual room conditions and can be used in a variety of room arrangements. With desk, chest or end table as components, versatility in limited space becomes possible. Available for the first time to the contract decorator.







For detailed information on the dual purpose room unit, or the colorfully illustrated brochure which depicts the entire "Beautycraft story" write to Beautycraft Furniture Industries, Inc., 1301 N.W. 7th Ave., Miami, Fla.

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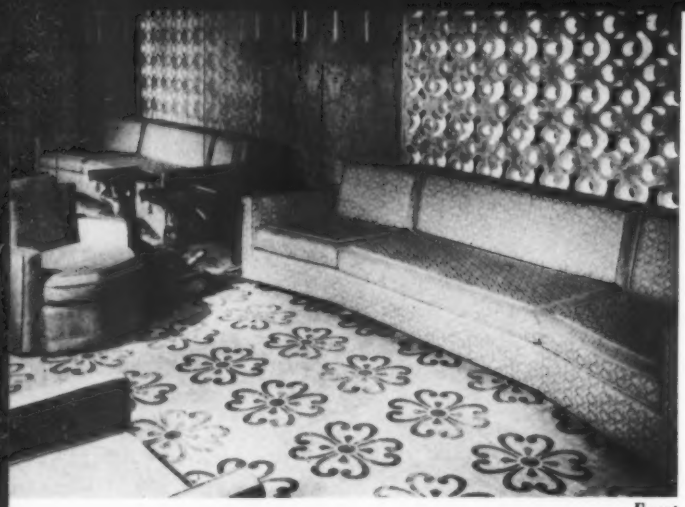


Facet

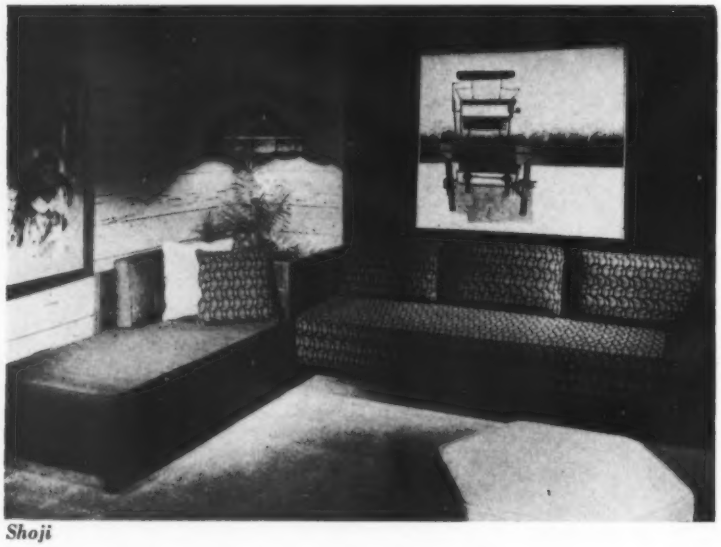
Market Spotlight

continued from page 68

New Upholstered Furniture in Colorful Settings

One of the highlights of the recent Chicago Furniture Market was the introduction of a new line of upholstered furniture (the Wellington House Collection), presented in a redesigned showroom (Flues & Orr, Merchandise Mart), both created by the same interior designer (Richard Himmel, A.I.D.) Manufactured by a new firm, Wellington House, Inc., the collection includes eight different groups of furniture in a variety of stylings—sectional units, sofas, lounge chairs, dining chairs, ottomans—all light in scale and especially keyed to today's smaller interiors. Each group is presented in a different setting exemplifying Mr. Himmel's flair for designing dramatic backgrounds in eye-catching colors. In the *Continental* group pictured here, for example, the two-section sofa is upholstered in a solid watermelon hue, the chair in orange, pink and purple, and the pillows in a riot of bold colors. Pieces in the *Safari* group feature wood button decoration, the lounge chair is covered in a Jack Lenor Larsen stripe of brown, charcoal and purple, and the sofa repeats the purple tone in a Schumacher tweed; accessories are from the Jo Mead collection. Upholstered panels inserted into an oiled walnut frame lend a colorful note of distinction to a sofa in the *Shoji* group, shown here with a contemporary chaise longue. The 100″ angled sofa in the *Facet* group is presented against an exotic background of mirror and stone grille; the upholstery is a Fortuny fabric in blue and pewter; and colors of the setting are echoed in flooring of Robbins vinyl tile.

Continued on page 78



Shoji

Safari

Continental

The Ruby Company, is America's largest manufacturer of lighting reproductions for home and commercial use.

distinctive contemporary furniture by American of Martinsville

American of Martinsville, for more than 50 years a leader in homefurnishings, has translated its broad experience and know-how into the design and manufacture of contract furniture and in a short time has become a dominant factor in this field. Many of the best-known motels and hotels in the country are furnished by American of Martinsville. As with all American of Martinsville's designs, the contract furniture reflects the latest decorating tastes and trends. Dutifully functional, yet with an exciting sense of style apparent in every line. Flexible, adaptable, immensely rewarding to the creative mind. Write us for further details on our many contract groupings.

American of Martinsville's Tri-Plex Wall Unit from the Manchu group. Designed by Merton L. Gershun.

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AMERICAN FURNITURE COMPANY, INC. • CONTRACT DIVISION • MARTINSVILLE, VIRGINIA

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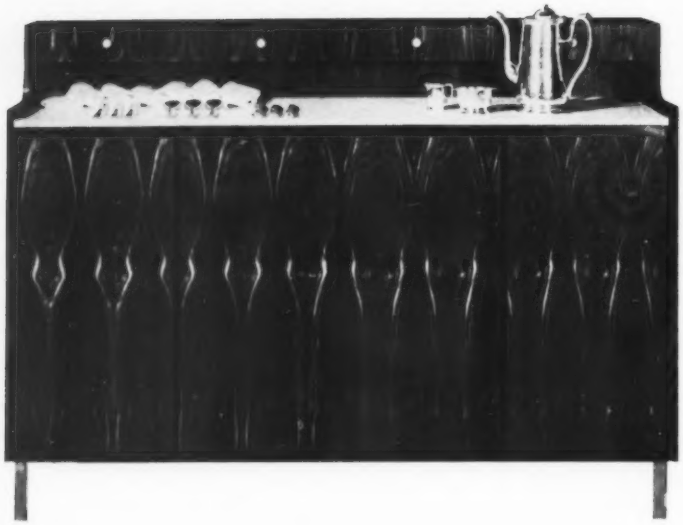
IN CHICAGO BY S. J. CAMPBELL; IN MIAMI BY A. ROBERT SCHOEN;
IN DALLAS BY E. C. DICKEN



Market Spotlight

continued from page 74

New Plastic-on-Wood

After more than three years of research and development, the United States Plywood Corporation and The Goodyear Tire & Rubber Company have introduced a new line of decorative plywood called Permagard which has a clear, permanent plastic film bonded to the wood. The results are a product that is virtually stain and wear resistant. Demonstrations of Permagard at a recent press preview showed that such agents as paint, ink, acids and even nail polish left no adverse effects when applied to the panels. Since the plastic film is completely invisible, the full natural beauty of the woods remains intact, and panels are available in both satin and gloss finishes. The application of Permagard will, of course, be far reaching: for vertical wall areas and counter fronts in high-traffic public areas where maintenance has always been a problem; for residential use, especially in kitchens and family room areas; and for furniture surfaces such as coffee tables, desks and conference tables. The cost of Permagard will depend on the choice of woods, but it is said to be "considerably less" than that of high pressure plastic laminates. The illustrations here show the use of Permagard in a modern kitchen interior and a server-cabinet, both designed by Peter Schladermundt. Further information and specification sheets can be obtained by writing United States Plywood, 55 West 44th Street, New York.

New K & W Spring Collection

Small scale designs predominate in the spring "Papers to Live With" collection of Katzenbach & Warren, Inc., 575 Madison Avenue, New York, with Asiatic influence evident to a considerable degree. However, there is a pattern for almost every need, and with every pattern there is a coordinate which will help to achieve unity in interiors with greater convenience. All the new numbers introduced are pretrimmed, vinyl finished for stain resistance and washability and available in several attractive colorings. Two new papers with Eastern flavor are shown. *Tea Box* is a reproduction of a traditional Chinese pattern that will fit into any interior, taking on the feeling of the style used; *Coin Damask*, also traditional is classical in quality. Filling a need—and most effective—is *Ticking Stripe* in beige on white and blue and green on white.

Continued on page 82

LEADING INTERIOR DESIGNERS IN THE CONTRACT FIELD USE CHAIRMASTERS COMPLETE SERVICE

why...?

Chairmasters painstaking care for
the smallest detail, *states Valerian S. Rybar, N.S.I.D.**

The selection of Chairmasters, Inc. to create the luxurious seating equipment for the new El Morocco was in keeping with my practice of placing responsibility with experienced craftsmen. Not only does the new El Morocco faithfully recapture the unique atmosphere of its former location, but it has been enhanced through the addition of the new Champagne Room and Bar where an atmosphere of restrained elegance has been established with the assistance of the skill and technical excellence of Chairmasters.

**An interior designer of international repute who has been responsible for many of the installations in glamourous establishments both in America and abroad, was the logical selection by John Perona to create the new El Morocco in New York City.*

chairmasters

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manufacturers of fine furniture designed for dining.

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Write for catalog and details on Chairmasters complete service.

your identity in carpet . . .

Blending a rich Gulf Stream blue with color highlights from bright aqua reef waters, an imaginative decorator has brought the Florida seaside indoors at North Key Largo's Ocean Reef Club.

In planning the yacht club's new dining room and cocktail lounge, Wes Dunaway, A.I.D., found his rippling-water carpet design in Holmes extensive Contract Library. Exactly custom-colored to his ocean-inspired theme, this Beautiful Holmes carpeting now provides luxurious underfoot continuity and color coordination for the two newly decorated rooms.

The Beautiful Holmes label on contract carpet carries with it an implicit promise of unsurpassed beauty, rugged wear and lasting good looks. With a Holmes installation you also get the best in service from a corps of experienced craftsmen who devote meticulous attention to your wishes. We will be happy to help with your next decorating project. Write or phone us for the name of your nearest Holmes contractor. Archibald Holmes & Son, Erie Ave. & K St., Philadelphia 24, Pa. *Now in our second century of fine carpet weaving.*

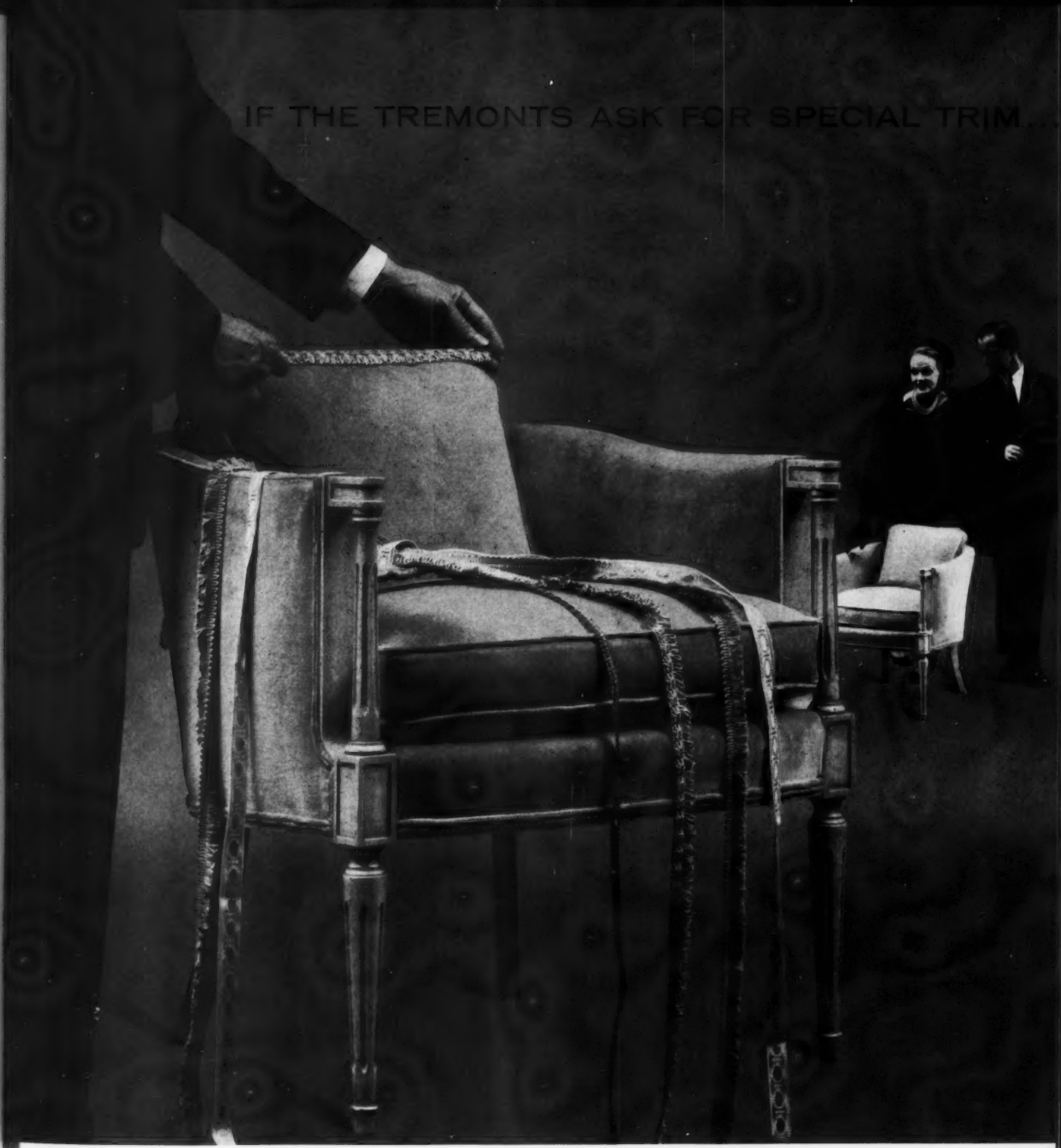
Beautiful Holmes

CONTRACT CARPETS GUARANTEED MOTHPROOF

North Key Largo addition: Architects; Weed-Johnson Associates, Miami Fla.

Reef Room Cocktail Lounge: Beautiful Holmes Pattern #8313; Color #441

Madeira Dining Room: Beautiful Holmes Pattern #8313; Color #441



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write Dept. ID-4, Erwin-Lambeth, Thomasville, N. C., on your professional letterhead. No charge, of course.

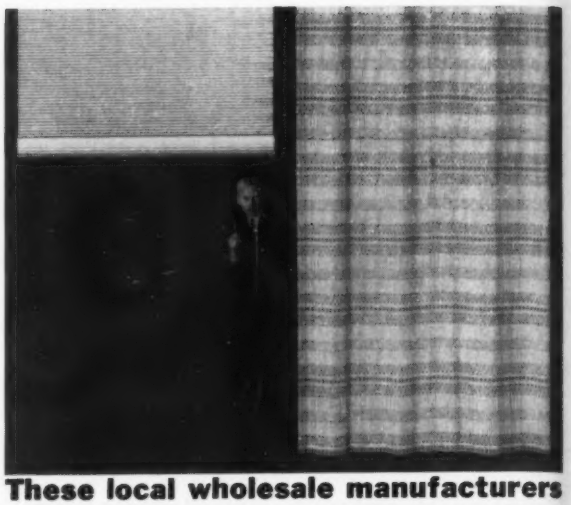
New Custom Carpet Line

D. N. & E. Walter & Company, 562 Mission Street, San Francisco, Calif., have introduced their "400" Custom carpet line comprising over fifty designs in wools, cottons and nylons which are tufted seamless up to thirty-six feet wide and are available in any size shape or color specified. Varying heights of pile are achieved with specially engineered texturized heat process and the random, duo and triple-tone color combinations are particularly effective. A deluxe sample case is available containing over fifty samples of this line, costing twenty-five dollars.

Contract Seating

Newest additions to the line of contract seating units by Gasser Chair Company, 4136 Logan Avenue, Youngstown, Ohio, include the two neatly designed models pictured here. The bar stool is made of aluminum in color anodized finishes with a wide choice of heavy-weight

vinyl upholstery fabrics. The frame is completely welded to withstand exceptionally hard service. The *Plaza* dining-side chair also has an anodized aluminum frame and is cushioned with 100% foam (2" on the seat and 1½" on the back rest). This design is also available as a double settee, lounge unit. A catalog is available on request.



These local wholesale manufacturers will be glad to give you full information.

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CALIFORNIA
Bal's Inc.
8140 Center St., La Mesa
Del Mar Co.
1600 Melino, Long Beach
Cal-Craft Wood Fabrics
407 Jackson St., San Francisco

COLORADO
Schaefer Tent & Awning Co.
511 Broadway, Denver

CONNECTICUT
Berkshire, Inc.
260 Ellis St., New Britain

FLORIDA
Air-O-Lite Venetian Blind Mfg. Co.
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Ft. Lauderdale
Allray Venetian Blinds
1706 Fig St., Tampa
Magic City Shade & Drapery Corp.
297 East 67th St., Miami
Sistrunk, Inc.
401 N. W. 71st St., Miami
United Venetian Blind & Awning Co.
P.O. Box 6096, St. Petersburg Beach

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Bridgeport Brass Company
Hunter Douglas Division
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HAWAII
Oahu Plumbing & Sheet Metal Ltd.
938 Kohou St., Honolulu

ILLINOIS
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1527 Devon Ave., Chicago
Central-Smithway Company
2829 North Natoma, Chicago
Suncraft Products
1315 West Webster Ave., Chicago
Universal Venetian Blind Mfg. Co.
215 S. Harlem Ave., Forest Park

KANSAS
Howley Bros.
403 W. Wyatt Earp, Dodge City
Zephyr Awning Company
2109 Metropolitan St., Kansas City

KENTUCKY
Blue Grass Shade Company
124 S. Mill St., Lexington

LOUISIANA
Hodnett Blind Company
1710 Kings Highway, Shreveport

MARYLAND
Associated Distributors Inc.
4106 Howard Ave., Kensington
Globe Products Corp.
2012-28 East Federal St., Baltimore

MASSACHUSETTS
Airline Venetian Blind Co.
228 Front St., Worcester
Bailey & Weston, Inc.
30 Garrison St., Boston

MICHIGAN
Porter Industries
1300 Batavia, Royal Oak

MINNESOTA
Belanger Mfg. & Dist. Co.
139 W. First St., Duluth
C. J. Haigaard Co.
3550 S. Highway 100, Minneapolis
Warren Shade Co.
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MISSOURI
American Blind & Awning
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William Valker & Co.
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NEW JERSEY
Reliable Venetian Blind Co.
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NEW MEXICO
Virgils Shade Shop
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NEW YORK
Bamboo Products Co.
2690 Third Ave., Bronx
Bronx Window Shade & Awning Co.
372 East 162nd St., Bronx
DeJong, Inc.
3423 36th St., Long Island City
Tolland Fabrics
927 Third Ave., New York City
Mohawk Venetian Blind Co.
708 State St., Utica

OHIO
Handy Window Shade Co.
905 Vine St., Cincinnati
H. J. Nieman Co.
1289 E. Main St., Columbus

OREGON
Window Products Inc.
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PENNSYLVANIA
New Home Window Shade Co. Inc.
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Southern Venetian Blind Co.
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Market Spotlight

continued from page 82

Traditional Furniture and Accessories

Six elegant 18th-century furniture settings are on view at the Mansfield Furniture Co. showrooms, 236 East 59th Street, New York. Keyed to custom sizes and finishes, the collection is styled by Paul Rhodes Morris and includes sofas, chairs, benches, dining and occasional tables, and a variety of cabinets. Wood and painted finishes are about evenly divided among them, and there are accents of cane, brass, marble and Formica. Several examples are shown here. The trend towards informal country furniture is evident in *Country Vignette* featuring a Directoire game table with checkerboard inlay sliding top, opening to a tooled leather backgammon board; the Directoire side chairs have straw seats. Formality is the theme of another vignette with a 42″ round burltop Empire table shown with chairs of Beidermeier and Italian Directoire, finished amber tone cherry: the open buffet with carved laurel wreath accents has upper structure of plate glass shelves. Other notable designs include furniture of the Louis XVI period exemplified by an oval dining table in crotch walnut and burl cross binding. There are also round seat Directoire dining chairs, a 70″ fruitwood server, cane back chairs simulating bamboo, an attractive tailored sofa with handsome carved wood frame, a comfortable small scaled club chair with tufted upholstery and many, many other striking examples.

Continued on page 90

a touch of splendor

Lamps of ageless beauty in styles harmonizing with every decor from classic to moderne.

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Custom finishes to your colors and specifications at NO ADDED COST.

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MARC-FOUR, LTD., Space 1548 Merchandise Mart, Chicago

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A.I.D. members *(the carriage trade)* have used the facilities and technology of PERMA-DRY for over 20 years. Two photographs below show how several A.I.D. members utilized Perma Dry services, to enhance their installations. You, too, are welcome to use these services, a few of which are described on this page. Take advantage of them!

A.I.D. MEMBER Mary Luscher designed this living room for Mrs. Norman Brickell. All fabrics are SCOTCHGARD processed to give lasting protection.

A.I.D. MEMBERS Ernest Wottitz and David Williams did the interior design for The Pittsburgh-Hilton Hotel. Again, the upholstery fabrics are SCOTCHGARD processed by Perma Dry for outstanding protection.

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it will profit you to talk with our technical group to be sure which fabrics are suited for your installation. A few minutes spent in this way may save you untold time, trouble and money. This is another Perma Dry accommodation, typical of the service which has made Perma Dry America's leading textile processor, and the choice of A.I.D. members everywhere.

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The built-in look of this sinuous, sumptuous sectional reveals designer MacGregor's sly approach to multiple seating: by substituting a set-in base for legs, he has made it seem custom-made for your room, part of the architecture. Don't tell anybody.

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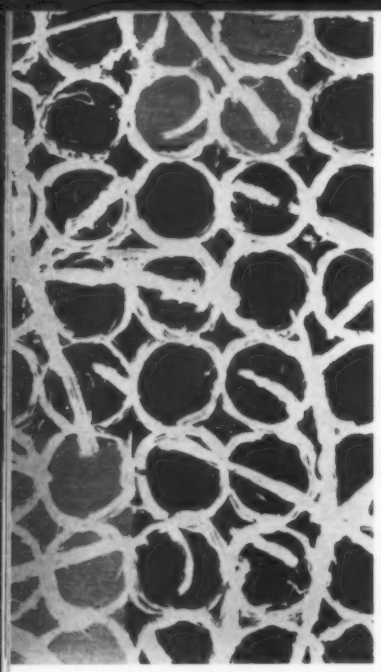
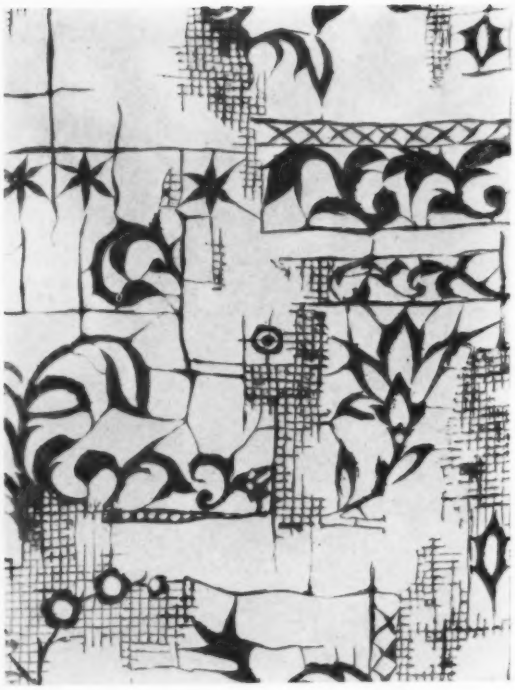
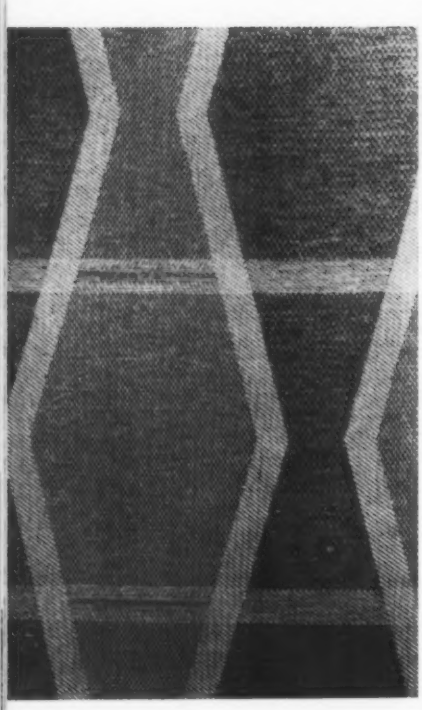
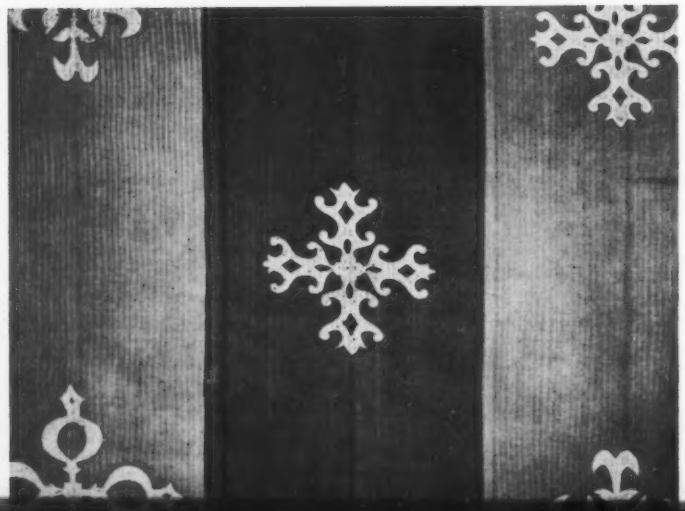
a world of modern

VALLEY









Market Spotlight

continued from page 86

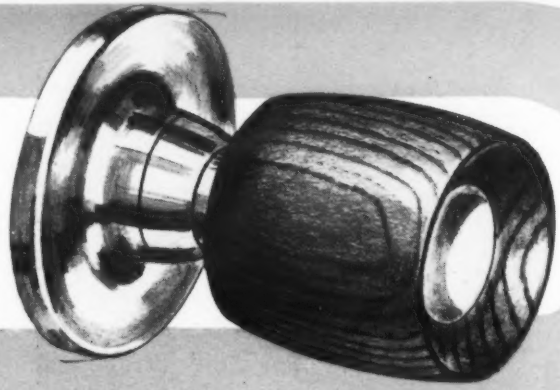
Thorp Broadens Scope of Line

Well-known for its luxurious traditional fabrics, J. H. Thorp & Co., Inc., 41 East 57th Street, New York, has placed more emphasis this spring on modern designs and fabrics. The new line includes exquisite silk damask and stripes, small-scaled for small rooms, silk taffetas in a range of twenty-two exciting colors and hand printed cottons in keeping with the company's reputation, but it is noteworthy that some of the traditional designs, as well as contemporary, now come in printed Fiberglas. *Bellefontaine,* suitable for both styles, in two colorways—green and gold—is an example that has the weight of a heavy cotton. *Field Flowers,* in the traditional range, a charming hand printed cotton floral has its counterpart in sheer silk Fortisan. Outstanding designs in the contemporary range are *Lobster Pot,* a handsome large scale geometric Swedish import with a handwoven look in several textures including linen, in one colorway of beige shades and suitable for both drapery and upholstery use; *Rio Rita,* another geometric design of circles and oblongs in vivid shades, and *Chanson,* a monotone modern pattern in antique satin, mohair, rayon and cotton. Of interest also, in the new offerings, is the familiar large scale *Chinese Peony* design, long a staple, now available in the wallpaper collection in a silk-like finish to match the fabric.

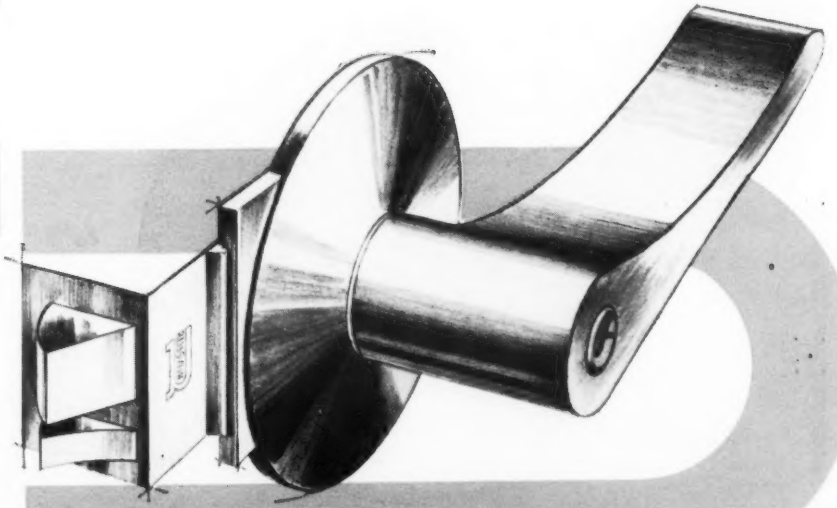
Made in Mexico

For the daring who can work with unusual fabrics in unusual color combinations, Bruce Rogers Inc., 15 Hotaling Place, San Francisco, has the answer: *Star Gothic,* the newest addition to their line of fabrics handwoven in Mexico of 100% cotton. Large star motifs are widely interspersed on three broad stripes (each approximately 16″ in width) of orange, mustard and shocking pink. The width of the fabric is 60″ and the repeat is 60″. It was styled by the Larsen Design Corporation and is also available through the showroom of Jack Lenor Larsen, 677 Fifth Avenue, New York.

Continued on page 94



The Russwin Stilemaker, Cocobolo Design



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1060F, one of many 1000 SERIES models selected by Union Carbide for their New York headquarters

Photo by Peter Blake

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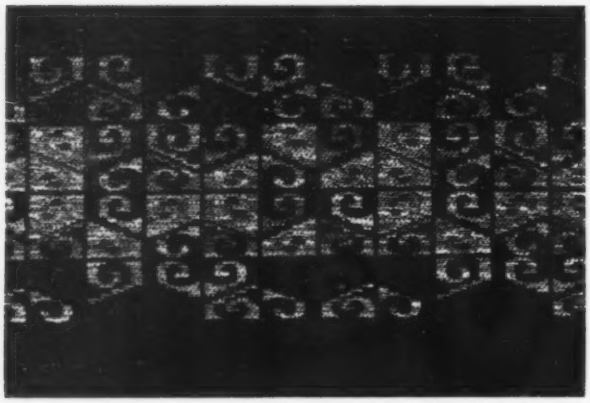
GF

BUSINESS FURNITURE

Market Spotlight

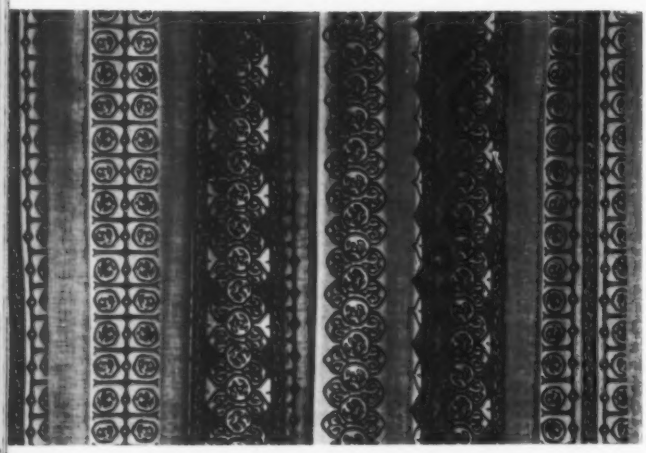
continued from page 90

Finestra



Peruvian Stripe

Taiwan Stripe



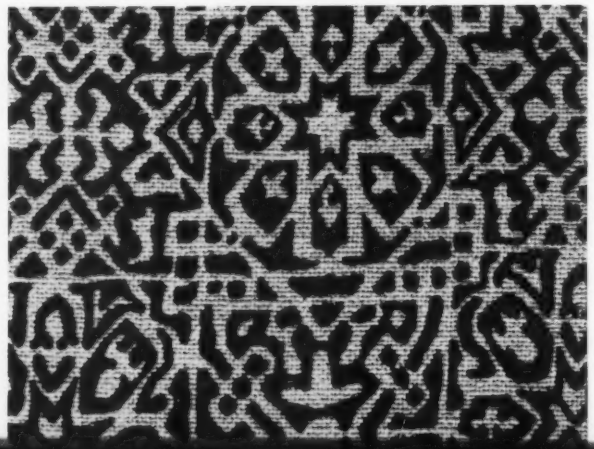
Paisley

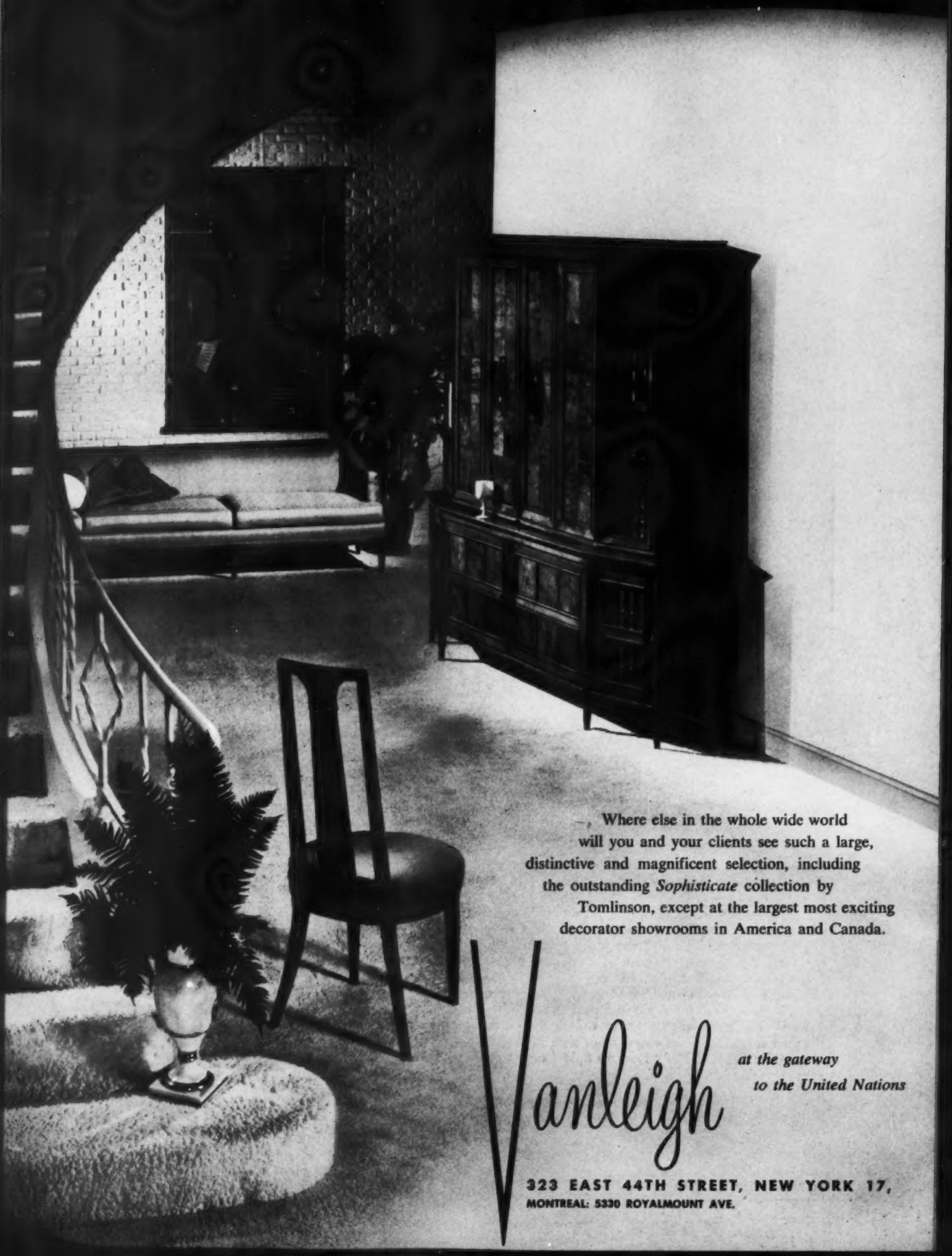
Versatility in Kroll Line

A visit to the showrooms of Boris Kroll, 220 East 51st Street, New York, reveals that the new Decade II line is as exciting and stimulating as its predecessor Decade I. It abounds in luxuriant colorways and designs, and though the blues and reds seems to dominate the collection, it is only because the intensity of the hues in their bold juxtaposition with other colors make it seem so as the muted colorways are equally effective and striking. There are many outstanding designs in the collection of 250 numbers of which only a few examples, illustrated on this page, represent a cross section of the versatility and diversity of the creations. Based on a Chinese stone rubbing, Circa 650, *Paisley*, of nylon and rayon, is a timeless design of great beauty in it integration of color and weave; *Tasco*, one of four printed linens, is suitable for both upholstery and drapery use, and in this range are two cotton sateens, 54″ wide, of similar impressiveness; *Fenestra*, in ten colorways of nylon and rayon and coordinated with colors in the regular line, is a striking block-stripe with a feeling of elegance as is an all-nylon broad stripe and strié stripe expressively designed for strenuous commercial use as well as the home. The pride of the new Kroll collection is *Peruvian Stripe* which gives the effect of wool though its contents are rayon and cotton. Seven colors are incorporated in this design creating that interesting textural effect so well-known in Incan fabrics. *Taiwan*, of Far East influence as its name connotes, (shown draped) comes in linen and Dacron and is remarkably effective in various treatments.

Continued on page 102

Tasco




where else but at VANLEIGH?
Where else in the whole wide world will you and your clients see such a large, distinctive and magnificent selection, including the outstanding *Sophisticate* collection by Tomlinson, except at the largest most exciting decorator showrooms in America and Canada.
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at the gateway to the United Nations
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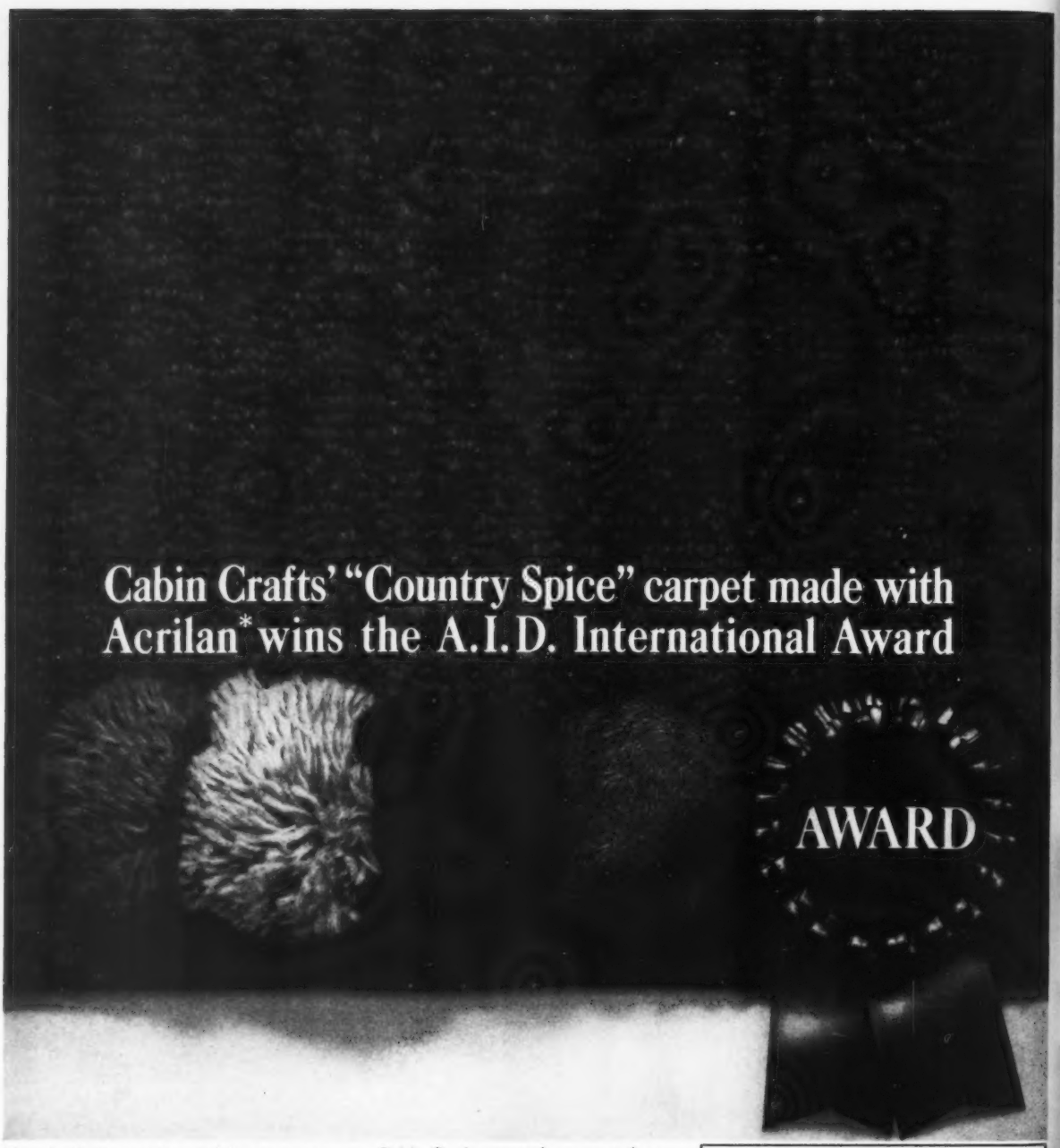

To win their second award in as many years, Cabin Crafts created a carpet that literally whets the decorator's appetite. Designed by John and Erline Brice, this carpet is most unusual.

Each color is actually 4 colors. (Not a tweed or pattern.) The 4 colors are in each strand of yarn of Acrilan acrylic fiber. Decorating possibilities—unlimited.

To interpret this in Acrilan was perhaps the best inspiration of all. For carpet made with Acrilan shows its beauty, but not its age. And because of its resilience, carpet pile made with Acrilan will keep its good looks longer. It is easy to maintain, most stains are simply wiped up. Best proof: a recent survey proved that 94% of owners of carpet made with Acrilan would buy it again.

Rarely before this has the decorator been offered such a wide color range *plus* the proven capabilities of carpet made with Acrilan.

Consider Cabin Crafts' "Country Spice" carpet made with Acrilan for your next carpeting job. It's a winner!

Chemstrand has licensed mills to use this "A"-Acrilan® symbol as an ingredient trademark for carpet containing from 70% to 100% of Chemstrand's acrylic fiber in the pile. The pile must also conform to rigid specifications for thickness, weight, and blend fibers when used. These are the mills now licensed by Chemstrand: Artloom / Barwick / Bigelow / Cabin Crafts / Callaway / Coronet / Downs / Firth / Gulistan / Hardwick & Magee / Magee / Mohawk / Monarch / In Canada: Harding Carpets.

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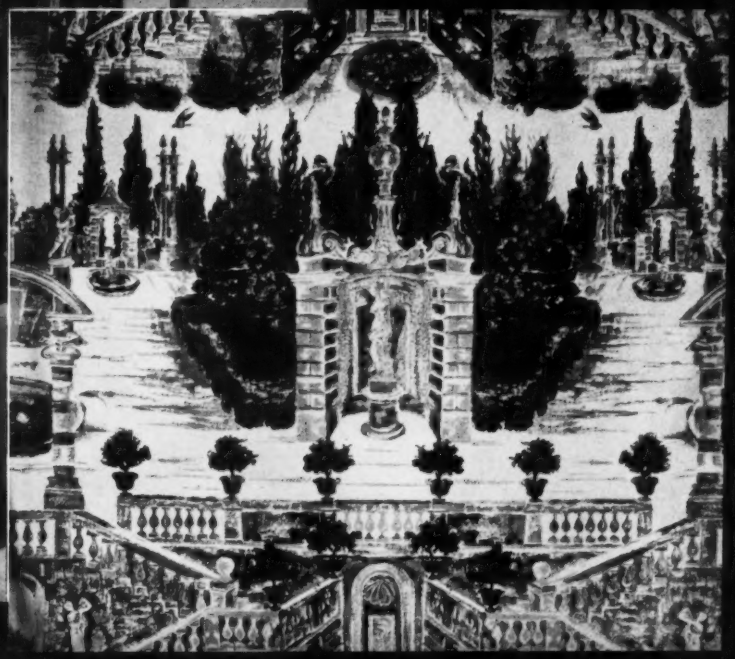

"Chateau Gardens" —Handprint #23320

THORP fabrics were selected by Walter M. Ballard Corp., Vance Ley designer, as part of the furnishings comprising these interiors at the Forest Hills Inn, New York City.

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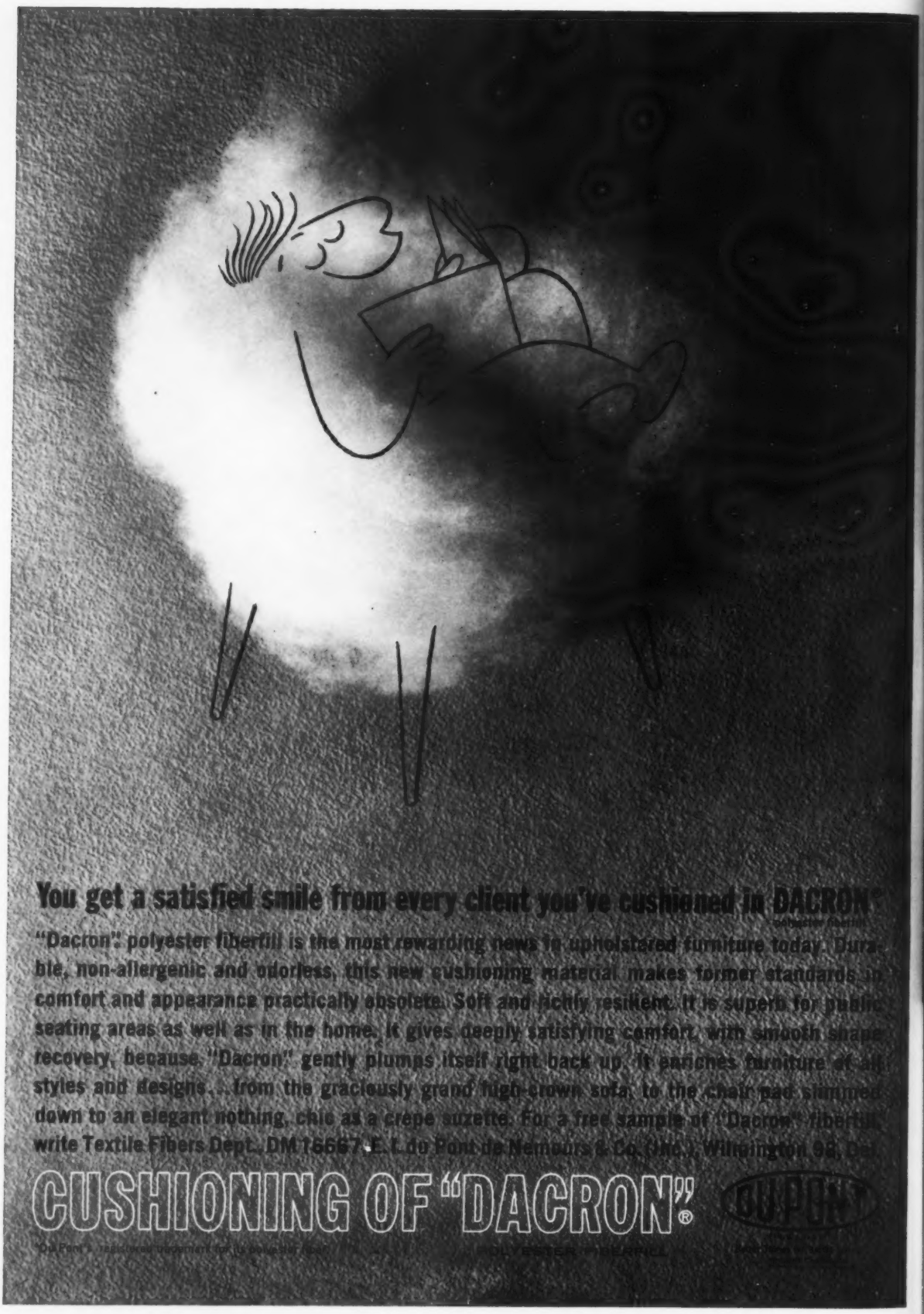
You get a satisfied smile from every client you've cushioned in DACRON®
"Dacron" polyester fiberfill is the most rewarding news in upholstered furniture today. Durable, non-allergenic and odorless, this new cushioning material makes former standards in comfort and appearance practically obsolete. Soft and richly resilient, it is superb for public seating areas as well as in the home. It gives deeply satisfying comfort, with smooth shape recovery, because "Dacron" gently plumps itself right back up. It enriches furniture of all styles and designs... from the graciously grand high-crown sofa, to the chair pad slimmed down to an elegant nothing, chic as a crepe suzette. For a free sample of "Dacron" fiberfill, write Textile Fibers Dept., DM 16667, E. I. du Pont de Nemours & Co. (Inc.), Wilmington 98, Del.
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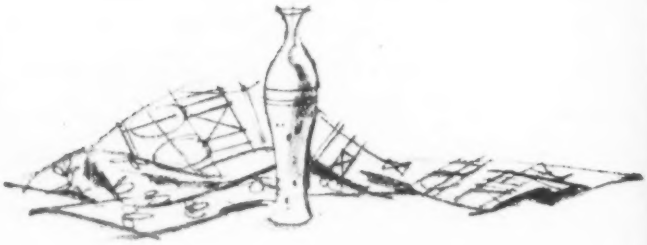
Cabinet designed for FOUNDERS FURNITURE, INC., by JACK CARTWRIGHT

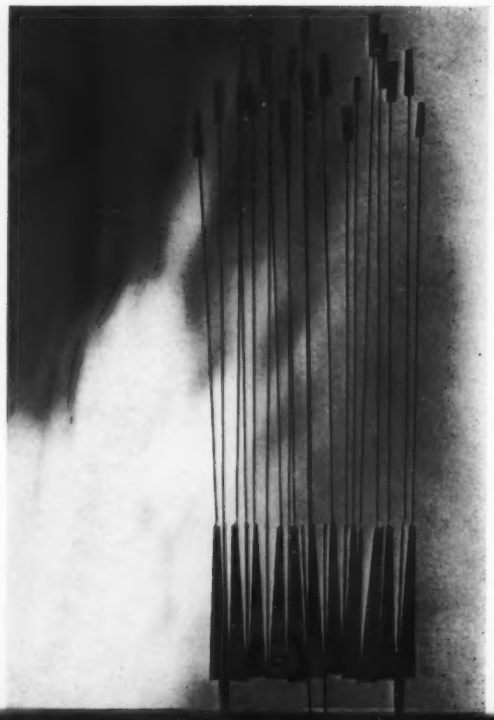


Metal furniture by MOLLA, INC.

colorlith and *colorchip*

Colorlith® comes in four muted shades: Charcoal, Cameo (soft brown), Patina (bronze-green), and Meerschaum (off white). Colorchip is available in two special forms resembling fine terrazzo . . . Snowflake (charcoal, flecked with white marble chips) . . . and Carnival (white, flecked with red and black marble chips). Both Colorlith and Colorchip are available in 4′ x 8′ sheets. Thicknesses from ¼″ through ¾″ for Colorchip, ¼″ through 1″ for Colorlith.

FOR FULL INFORMATION, get your copy of Booklet IN-320A by writing J. B. Jobe, Vice-President, Johns-Manville, Box 14, New York 16, N. Y. Offices throughout the world. Cable address: Johnmanvil.



Market Spotlight

continued from page 94

18th Century Paintings

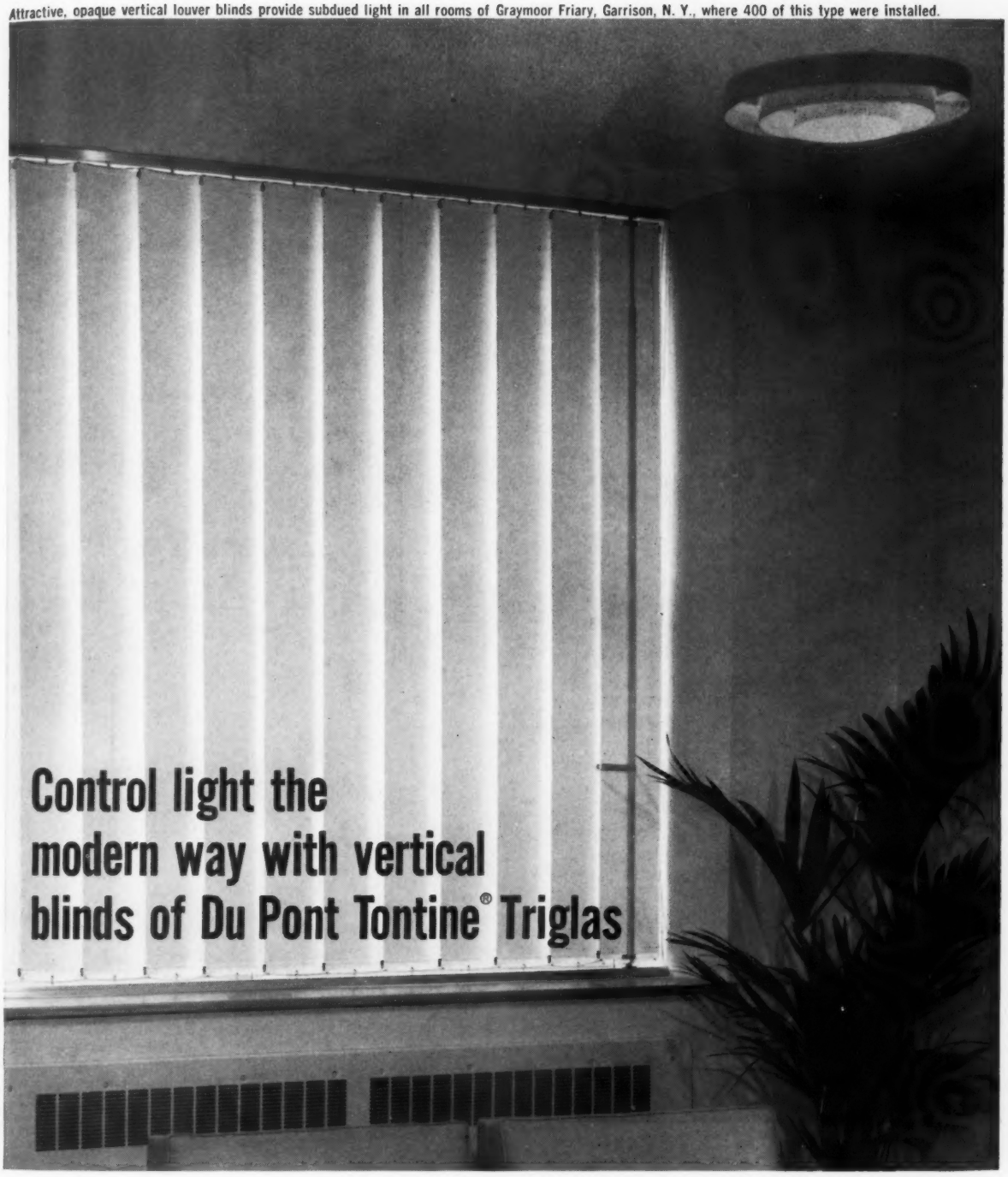
An interesting and handsome pair of oil paintings, illustrated, as well as five pairs of choice architectural landscapes, unsigned and by unknown artists, have been acquired by DeGaal & Walker, Inc., 405 East 62nd Street, New York, manufacturers of French reproductions. Measuring 54″ x 42″, they are all of the 18th Century period, of museum quality and well-worth bearing in mind when such paintings are required. In the basement of this attractive showroom, an Antique Department will shortly be in full swing. It is now in the process of being redecorated and DeGaal & Walker feel such a department will be of great convenience to interior designers as well as a welcome adjunct to its own products.

Metal Sculpture of Great Charm

A visit to The Sculpture Studio of William Bowie, 342 East 56th Street, New York, brings that lift of spirit so essential in our everyday lives. Dedication permeates the atmosphere where art in metal is created in a collection as diversified as any interior designer's demands. Though Mr. Bowie's metal-creations include such small-scale accessories as light fixtures, sconces and remarkable potted flowers, he is now concentrating on his abstract wall sculpture and free standing forms which he will supply in any size. And, comparatively speaking, the price range is within everybody's reach. Samples only are to be seen in the studio, for these are one of a kind pieces and there will always be variations from the work selected. Mr. Bowie finds great personal expression in large sculpture and because of this there is no limit to the size or type of model selected and he is, therefore, putting greater emphasis on large-scale sculpture suitable for hotel lobbies and other large commercial areas. Illustrated are *Sentinel*, a free standing black steel sculpture which can be executed in silver or gold leaf; and *Chimes*, also of steel and aptly named as it gives forth charming musical tones, which may stand alone as an architectural conversation piece or in taller and wider sizes as dividers or wall ornamentation.

Continued on page 106

Attractive, opaque vertical louver blinds provide subdued light in all rooms of Graymoor Friary, Garrison, N. Y., where 400 of this type were installed.



Vertical louver blinds of Du Pont "Tontine" Triglas vinyl-coated cloth give windows a smart new look. Neat and compact, blinds rotate to allow light desired. Traverse cord pulls them like a drape to either side of window. Matte white finish reflects solar heat; keeps rooms cool in summer. Fit openings of any height or width. Long-lasting. Easily cleaned with damp cloth. Du Pont makes the fabric for the louvers, does not make the blinds.

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"Verticase" revolving model on adjustable pole. Lower case arrangement for TV or storage.

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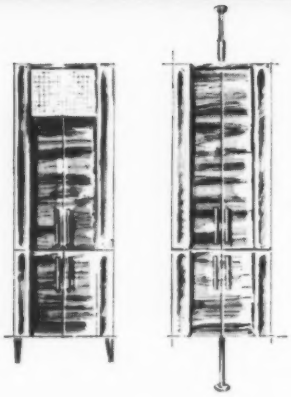
. . . bestowed by the National office Furniture Assn. to M/B Designs; created by Martin Borenstein, ADA, IDI.



"Verticase" . . . new, space-saving cabinet idea for home and office . . . only 25" wide, 19" deep, 71" high on fixed base — or, to ceiling height on adjustable, revolving pole. What could be more usefully versatile than **"Verticase"**? Amazingly adaptable (with sliding drawers, shelves & mirror arrangement) for cocktail bar, TV, storage, stereo, etc. Beautifully effective in oiled walnut.

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Jack Lenor Larsen Inc; 677 Fifth Avenue, New York 22

Market Spotlight

continued from page 102

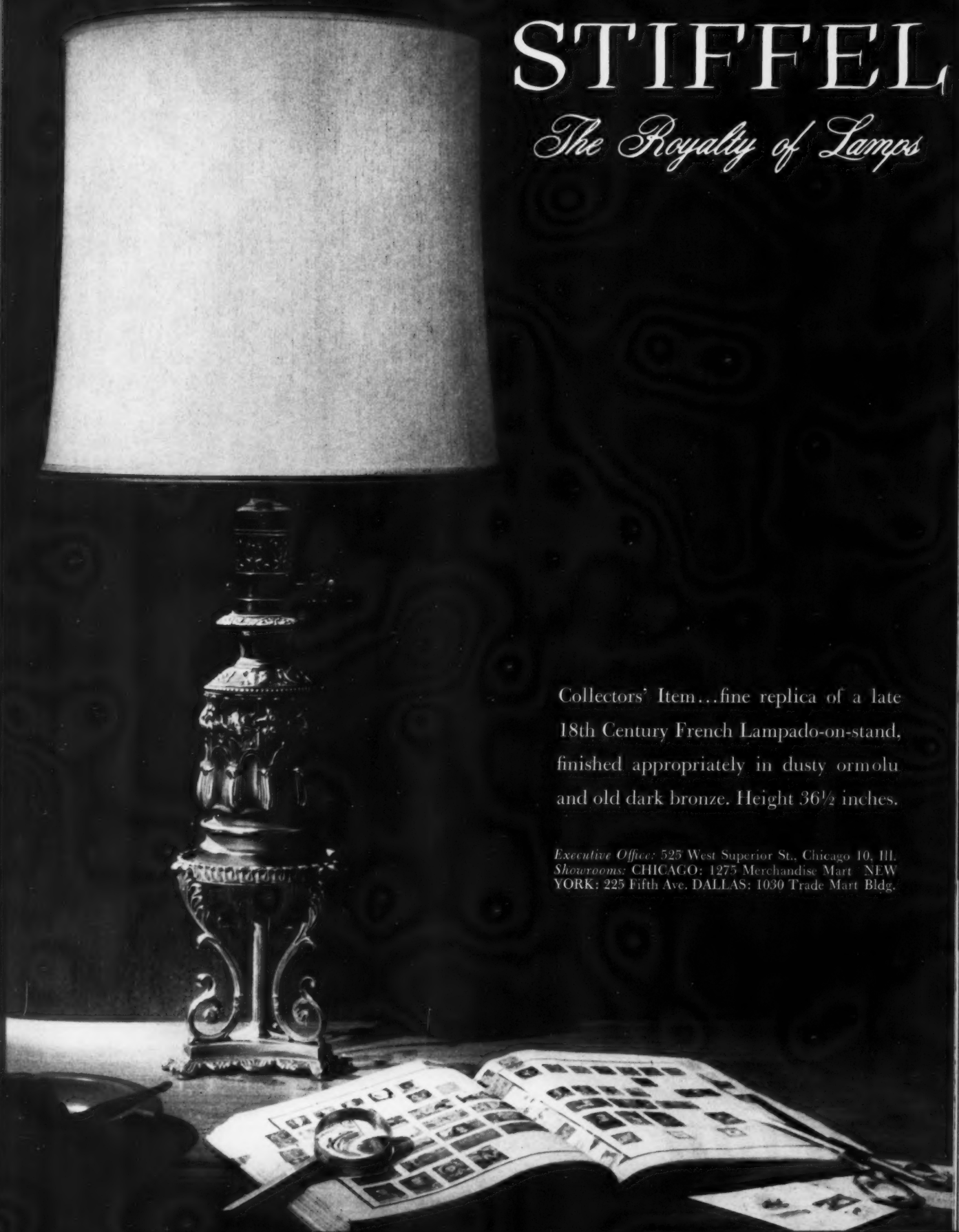
New Dining Pieces

A new dining room collection styled by Ronnie Brahms, A.I.D., is available at H. Sacks & Sons, 425 East 53rd Street, New York. Classic in inspiration with emphasis on simple structural form, the group shows a marked affinity to architecture. Woods are elm and birch, in a variety of finishes, with cane, Formica and brass accents. The cabinets are especially striking, profiled with interesting base and cornice molding—many with pediment tops. Note, too, the new light look of twin pier cabinets joined with a console (illustrated), offering extra storage space for the small apartment. The strong vertical lines add height to the low ceiling room; there is also space for decoration and an extra bench. The dining tables come with carved pedestal bases for a country look.

Space-Saving Furniture

Reilly-Wolff, 120 East 32nd Street, New York, designers of contemporary furniture for both residential and office interiors—introduces a special collection of space-saving, multi-purpose furniture. Competitively priced, the collection comprises tables, chairs, lounges, benches, room-dividers and bar units. The line is characterized throughout by trim slender lines, contrasting materials of walnut, brass, aluminum, marble, cane and Formica, and a lack of superfluous detail. Examples include a shelf-table and double-chair combination in walnut and aluminum; benches with a choice of seat cushion or walnut-slat top for a variety of arrangements; drop-leaf tables with Formica tops and metal bases; and a new group of foam rubber lounge chairs by designer Allan Gould. Also by the same designer are a high-back modern version of the wing chair and several club chairs. Write for a brochure.

Continued on page 112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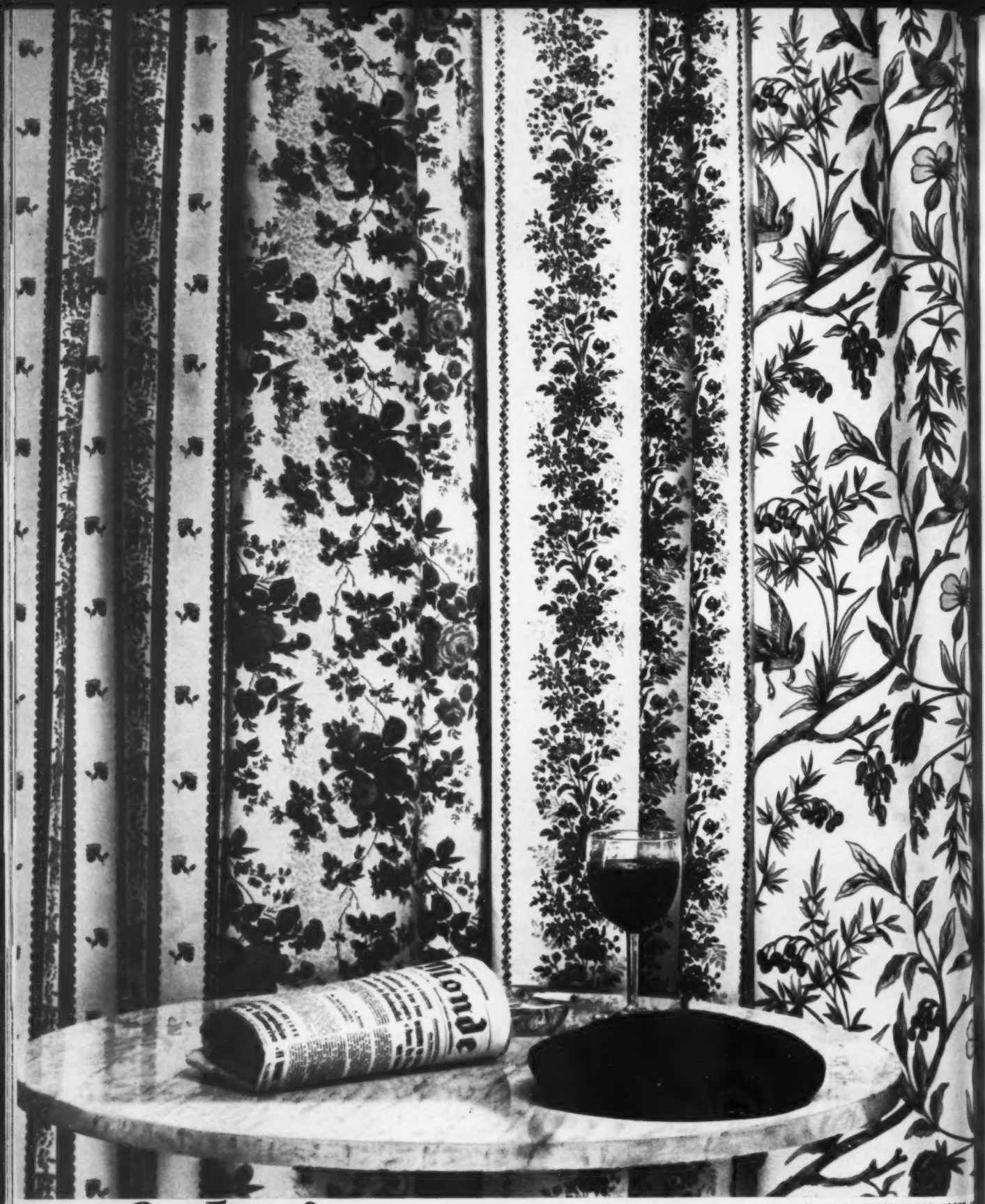

left to right: A9666, A9656, A9662, A

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Decorative Fabrics' completely captivating new import collection . . . exclusive of course. A largesse of vat-dyed, screen prints on quality cotton . . . fresh as boutonnieres and handsomely hued for all the year 'round. For the most delightful things in print, see our entire collection of 51" to 52" wide ***fabrics from France.***

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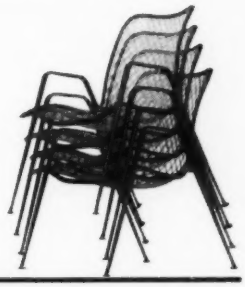

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Market Spotlight

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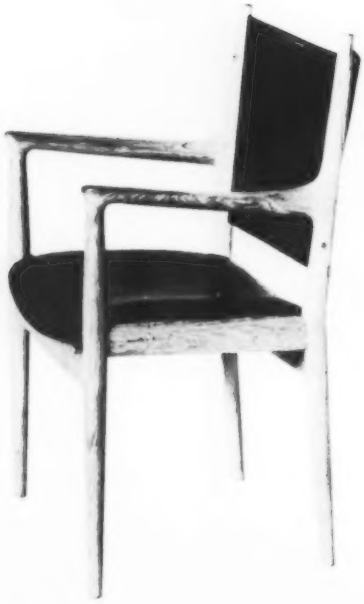

Lunning Adds to Collection

As in the past, the newest additions to the Lunning Collection distributed by Frederick Lunning, 667 Fifth Avenue, New York, show a selectivity of top-flight design. Among the pieces some represent an improvement, others variations over well-known and familiar items. An instance in point is a Hans Wegner armchair that is mass produced without sacrificing quality of craftsmanship or integrity of design. It comes in black, red or light gray lacquer, all teak or all oak with oxhide seat, and one variation has a removable back in natural or black oxhide. The latest piece from Hans Wegner, as shown, is new in conception because of its high back. Other pieces are a teak barcart, easily movable to any part of the house, with grey linoleum top and sliding doors for two compartments. A starkly simple folding table with beechwood top and pearwood legs has many uses: raised to a higher level, it accommodates four for dining, at lower level it performs as serving, utility or end table. Among notable additions to the Collection are two new table lamps: The rosewood and glass model shown comes in rope and the other, of the hurricane type, in teak and rope. There is also a line of stoneware lamps in earth colors with white linen shades, smartly designed but quite inexpensive. Area rugs, made for the Arts of Denmark Exhibit and designed by Aase Kristensen, are executed in colors depicting the four seasons of the year. These rugs have the composition and color combinations of abstract paintings and make excellent wall hangings. Made of extra deep pile in area sizes, they may be stitched together for any size carpet.

Continued on page 118

On display at the following selected showrooms.

CALIFORNIA
Belmont–Robert Ross
Los Angeles–Vogue Lighting
Palm Springs–Land of Lamps, Inc.
Riverside–Soden Wholesale

CANADA
Ontario–Lumo Electric Co., Ltd.
Toronto–Ideal Electric, Ltd.

CONNECTICUT
Bridgeport–Olschan Electric
Hartford–Capitol Light & Supply
New Haven–Shemitz Electric Supply
Stamford–Light-O-Rama, Inc.

DELAWARE
Wilmington–Henry I. Law

FLORIDA
Boca Raton–Mitchell & Miller, Inc.
Ft. Lauderdale–Edison Electric
Miami–Edison Electric
Sarasota–Brockman Electric Supply
Tampa–Tampa Whlse. Lighting Fix.
West Palm Beach–Edison Electric

GEORGIA
Atlanta–Georgia Light Supply
Electrical Wholesalers, Inc.
Savannah–Johnson Lighting Fix.

ILLINOIS
Chicago–Englewood Electric Supply
Harlo Electric Supply Co.
Wholesale Electric Supply
Chicago Heights–Helsel Jepperson
East St. Louis–MacAteer Lighting Fix
Rockford–Englewood Electric Supply

INDIANA
South Bend–Englewood Elec. Supply
Indianapolis–Farrell Argast
Stillerman Electric

KANSAS
Wichita–Architectural Lighting

LOUISIANA
Baton Rouge–Electrical Wholesalers
Evans Electrical Supply
Lafayette–Evans Electric Supply
Monroe–Sun Lighting
New Orleans–Interstate Elec. Supply
Lighting, Inc.

MARYLAND
Baltimore–Dorman Electric Supply

MASSACHUSETTS
Boston–Boston Lamp & Fixture
United Electric Supply
Burlington–Colonial Sales Corp.
Lynn–Essex Electric Supply
Waltham–Mass. Hardware & Supply

MICHIGAN
Detroit–Progress Electric Supply
Midland–Nilsson's

MINNESOTA
Minneapolis–Dick White Lighting

MISSISSIPPI
Jackson–Stuart C. Irby
Meridian–Southern Electric Supply
Natchez–Feltus Brothers

MISSOURI
St. Louis–Gross Chandelier

NEW JERSEY
Atlantic City–Franklin Electric Co.
Bergenfield–Bergenfield Light
Camden–National Electric
Newark–Reliable Electric
North Plainfield–Watchung Lighting
Paterson–Paterson Electric
Perth Amboy–Amboy Lighting
Trenton–Tab Electric Supply
Union–Surrey Electric
West Caldwell–W. Essex Elec. Sup.

NEW YORK
Brooklyn–Dandy Lighting
Liberty Electric Supply
Manor Electric
Bronx–Fordham Glass
Buffalo–The Royalite Company
Elmsford–White Plains Electric
Hempstead–Premier Electric Fix.
Huntington Sta.–Everglow Ltg. Fix.
Jamaica–Sunset Electric Supply
Liberty–Liberty Electric
Little Neck–Boulevard Lighting
Mamaroneck–Northeastern Whsle.
Monticello–Monticello Supply
Nanuet–Swift Electrical Supply
Newburgh–Schulman Brothers
New York City–Edwards Wholesale
Kupferberg Lighting
Metropolitan Lighting
Patchogue–South Bay Elec. Supply
Rochester–Maynards Electric Supply
Rockville Center–Aimrite Ltg. Fix.
Staten Island–Eastern Coast Ltg.
Schenectady–General Elec. Serv.
Syracuse–The Fluorescent Lite & Fix.
Gorke Electric & Supply
Utica–M & L Electric Company

NORTH CAROLINA
Raleigh–Wholesale Electric Supply

OHIO
Akron–The Sacks Electric Supply
Cleveland–Midland Electric Co.

PENNSYLVANIA
Allentown–Allen Electric Company
Harrisburg–United Electric Supply
Philadelphia–Ace Lighting Fixture
Gold Seal Electric
Logan Electric Supply
Silvers Electric
Sylvan Lighting Fix.
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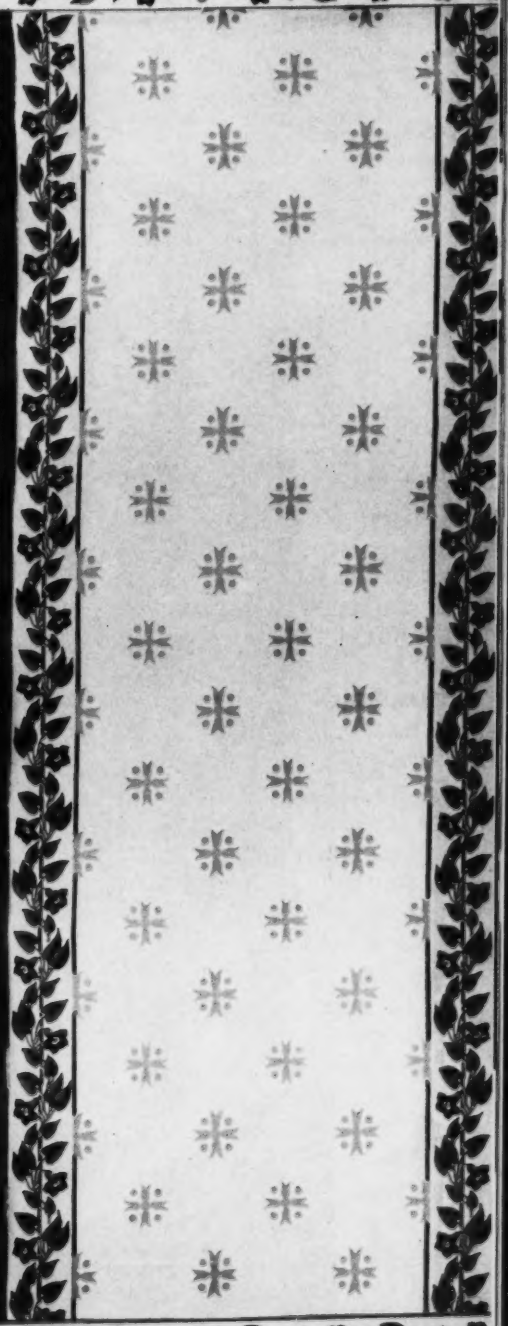

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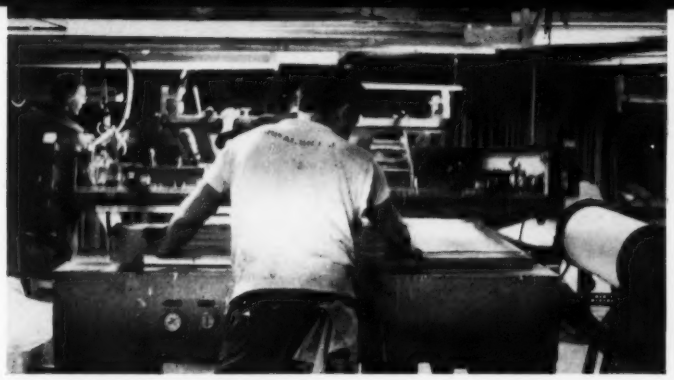


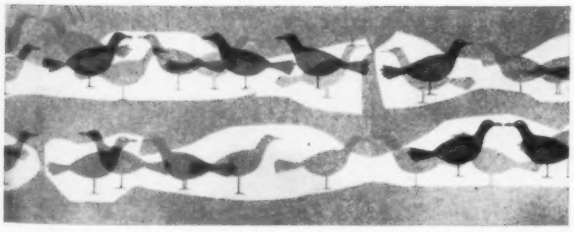
Above: Semi-automatic machinery prints rapidly and accurately while maintaining the essential hand-crafted quality.

Far Left: The "art" of wallcovering is the concern of the design department. The award-winning creations of the design staff are the result of an appreciation of the best in contemporary and historic design.

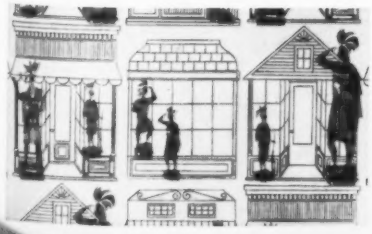
Left: Basic tool of the hand-print process, the silk screen stencil is made in the screen department. Exactness of reproduction and quality of detail are obtained through the latest photographic methods.

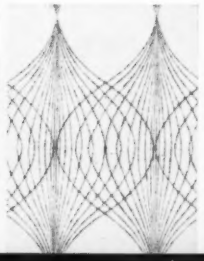
Above: Uniformity of production, standards and accuracy of custom color mixing are the result of painstaking care.

Left: 60" table width for printing wide width wall covering and heavy weight vinyl upholstery.



Four patterns from the Volume 10 collection available on canvas, vinyl, Shiki silk as well as paper.





HAVE YOU CONSIDERED HAND CRAFTED WALLCOVERINGS?

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The hand-printing of fine wallcoverings, long considered a luxury process, is now playing an important role in commercial installations. Denst and Soderlund, Inc., of Chicago, has brought to the design and printing of fine wallcoverings for commercial application the dedication of hand-craftsmanship coupled with the latest in production techniques and materials. With a fresh approach to the problems of wallcovering design that reflects his background training as a fine artist, John Denst heads the company's art department, which in the past dozen years has received recognition from numerous museums as well as many A.I.D. awards for designs and techniques. Mr. Denst's interest in the silk screen process and enthusiasm for new approaches has led to a series of collections of fine wallcovering designs, distinguished by originality of concept and richness of color. New techniques, new inks, and a wide variety of materials including shiki silk, vinyl, and canvas, as well as paper, are of particular interest to the commercial consumer. The brilliance of Denst & Soderlund design and color is a refreshing note in offices, hotels, hospitals, and restaurants. Particularly noteworthy in commercial use is the company's custom printing service which permits any color requested at a small extra cost. Denst & Soderlund are now offering their Volume 10 collection which may be viewed at their showrooms. Illustrations of 30 patterns representing 90 colorways, including those shown here, are available for the writing and asking. Complete sample book $12.50. Compact size 8 x 10.

Denst & Soderlund INC.

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Showrooms Chicago—6-117 Merchandise Mart; **Boston**—420 Boylston Street; **New York**—575 Madison Avenue; **Washington**—2209 "L" Street N.W.; **Philadelphia**—1704 Walnut

Market Spotlight

continued from page 112

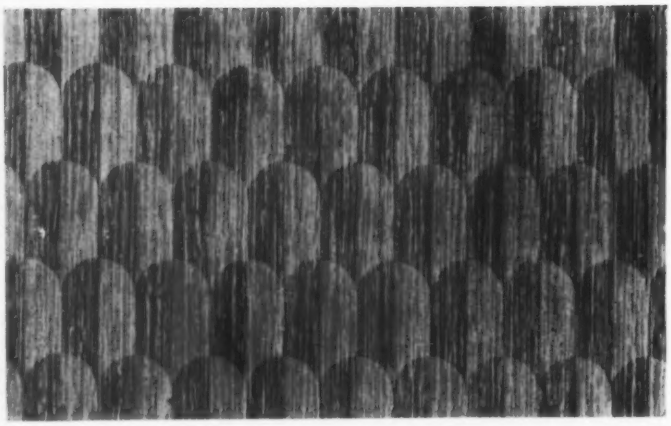
Lamps for '61

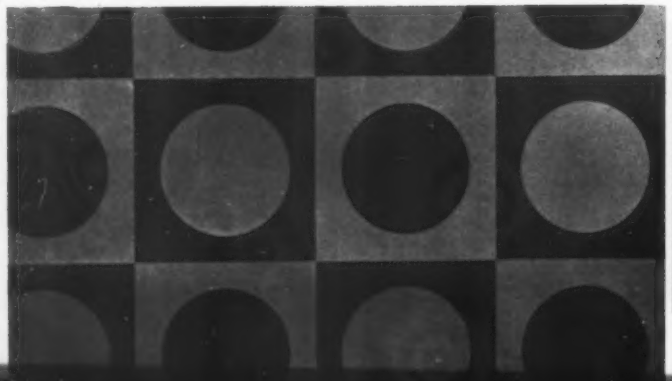
The Stiffel Co., Merchandise Mart, Chicago, and 225 Fifth Ave., N. Y., introduces a new collection of forty-seven new lamps in a wide variety of stylings and materials. Many of the designs are actually important pieces of furniture as in the case of a lamp table which measures 57″ from the floor and combines the functions of both lamp and table. The ceramic table lamp illustrated combines antique brass and high-glaze indigo blue crackle pottery; the shade is off-white texture fabric over translucent laminite. Equally striking is a Directoire urn of white ceramic with gold trim standing on a square base of marble. This is combined with an ivory silk shantung shade. Stiffel traditional "lampoles" come in two versions—a white enamel pole and a walnut flex-wood pole.

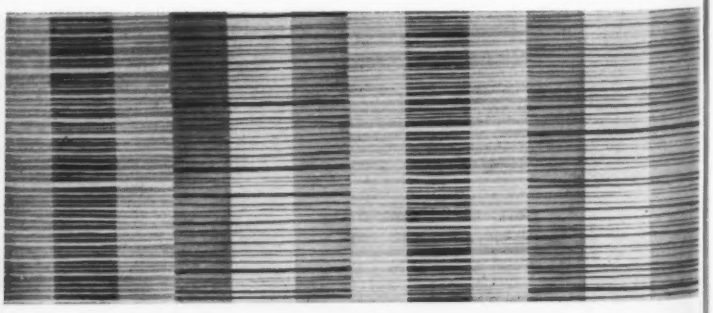
Wallpapers for American Interiors

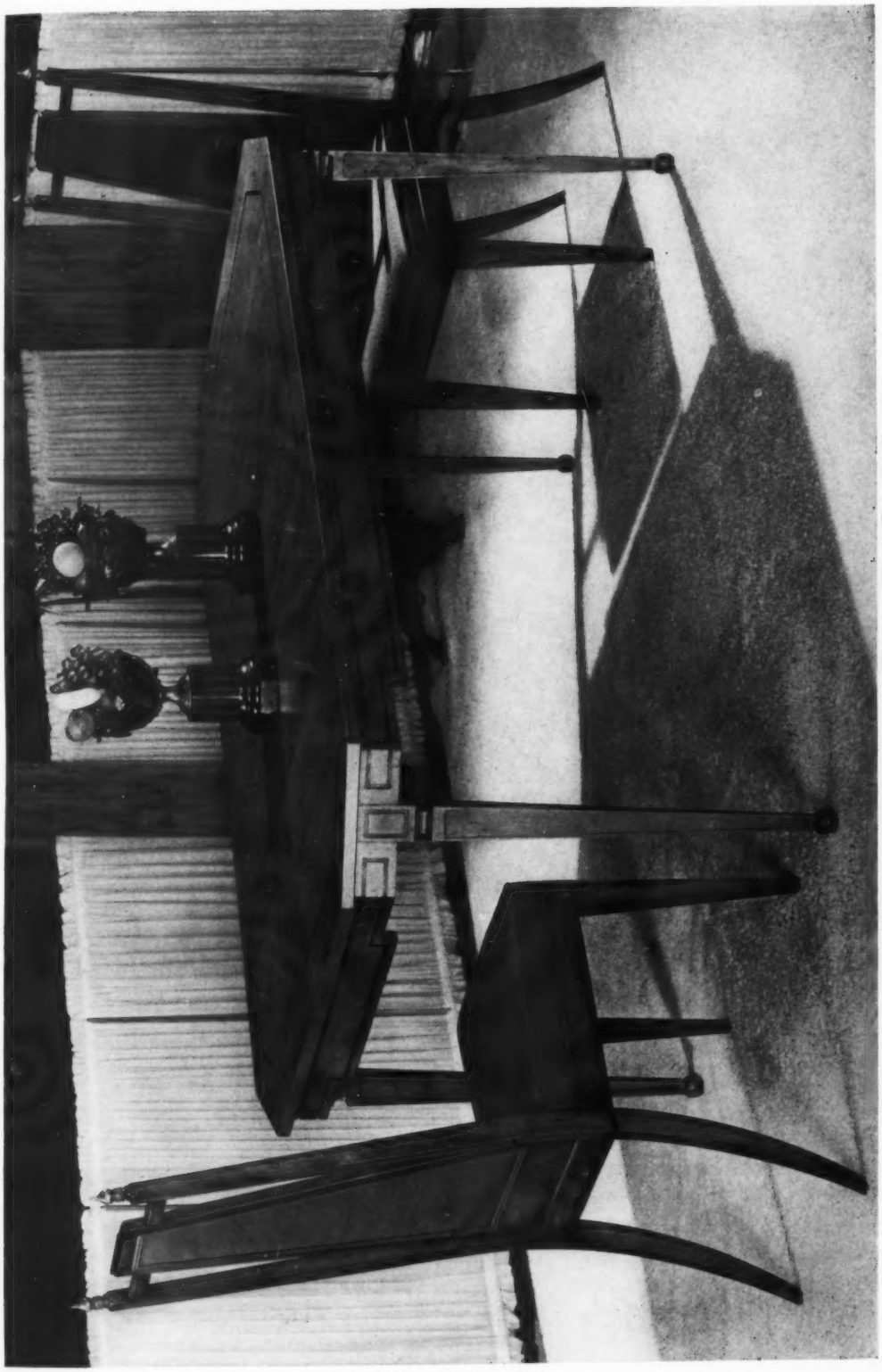
After detailed evaluation of America's historical trends in decorating, Murals, Inc., 16 East 53d Street, New York, has developed a workbook for the interior designer, now available, in *Style Index*, a comprehensive beautifully executed collection of wallpapers comprising 23 designs from four to fifteen colorways, covering the four basic styles prevailing today. These styles, in their forward looking presentation as displayed by the "Index" whether Classical, Provincial, Eastern or Contemporary, are distinctly flexible in adaptation and vary from the bucolic to the elégante. An impression of the range is obtained by a partial list of its descriptive titles: *Grand Stripe*, a subtly modern vertical and horizontal design that need not be limited to one period; *Executive*, a bold abstract that comes in hues creating a quiet, serene atmosphere and contains an interesting glossy oyster-white number overlapping unfinished screen that would be suitable for traditional interiors; *Warrior*, an adaptation of the chain and mail motif, applicable to all periods.

Continued on page 122









Designed by Ronnie Brahms

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Ask about the Butyrate lacquer identification program featuring this decal

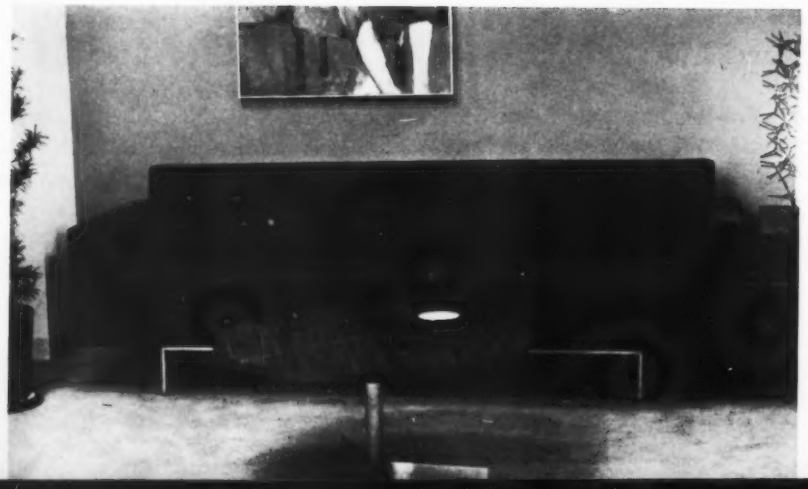
Market Spotlight

continued from page 118

Contemporary Furniture for Offices

The furniture division of ODI, Office Design Inc., has opened attractive new showrooms at 315 East 62nd Street, New York, featuring an exciting line of moderately priced office furniture. The collection is extensive—with sofas, chairs, storage units and cabinets, many type tables and desks in a variety of arrangements—to mention just a few of the pieces. The use of unusual combinations of materials, excitingly presented, make many of the designs attractive for residential as well as contract use. For example, there are attractive cocktail tables on brushed aluminum tripod bases which can be ordered with marble, glass or wood tops; a 90″ sofa, covered in Naugahyde, which stands on a polished aluminum base; and wall-hung storage units of oiled walnut with oak interiors. For conferences, there are boat-shaped tables with teak or rosewood tops and chrome steel base. A secretarial desk and L-shape unit, with two pedestals and four drawers on chrome-plated legs, highlights a laminated plastic top, and walnut drawer fronts. The corner view of the new showroom, illustrated here, also features ODI's new office partitions. Made of aluminum extrusion with no visible screws in the vertical posts, the partitions can be ordered with glass, wood or plastic panels, are easily installed, and easily removed. A brochure describing these as well as the furniture is available. The firm will continue to maintain its space-planning division at 136 William Street, New York.

Continued on page 214



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ANNOUNCING INTERIOR DESIGN FOR YOUNG

Competition Goals: To discover and encourage fresh new talents in the field of interior decoration and design—To stimulate original and imaginative applications of decorative fabrics.

The vitality of interior decorating lies with young professional designers. Celanese believes that these young people's ideas deserve recognition *today*. By sponsoring this challenging competition we hope to discover the most promising talents in the profession. As producer of important fibers for decorative fabrics, Celanese is concerned with new applications of those fabrics to motivate consumer interest in redecorating. Our aim through this competition is to find original new ideas for window treatments . . . new and imaginative ways of styling slipcovers and upholstery . . . the most inventive, yet practical, new uses of decorative fabrics in every area of interior design for the home.

WHO IS ELIGIBLE? Men and women, 35 years or under, who have been continuously engaged for remuneration, for not less than one year, in the profession of interior decoration and design in association with a recognized retail organization and/or established decorating studios and organizations.

AWARDS: A winner will be selected from each of 7 geographical regions, which include Hawaii and Alaska. Each winner shall be eligible for the one National Award. The *National winner* receives $3,000 and a Certificate of First Place. *Regional winners* receive $1,000 plus Certificate of Achievement.

THE WINNING IDEAS in the competition will be dramatically translated by Celanese in photographs for advertising, promotion, and in vignettes and sets at various exhibits and shows. Celanese gain: a rich new source of decorating inspiration. Competitive winners' gain: the accolade of their profession—an unprecedented showcase for their work through wide editorial coverage in the nation's press—an opportunity for reproduction in Celanese advertising in leading publications. All winners will be given a 3-day, all-expense trip to N. Y. for formal presentations.

THE CELANESE COMPETITION PROFESSIONALS

SUBJECT OF ENTRIES. Decorating ideas with fabrics —any problems, and their solution with fabric, that fall within the area of *residential design*. Contestants may express their ideas in any fabrics from any decorator resource that contain Celanese contemporary fibers—Acetate, "sealed-in color" Celaperm acetate, Fortisan rayon, Fortrel polyester, Celaire acetate, Celaloft acetate. Competition rules provide that any entries may be reproduced by Celanese, at its discretion, for advertising and publicity purposes. Upon application for entry blanks, Celanese will also send contestants a resource list for fabrics with Celanese fibers plus showroom addresses.

FORM OF ENTRIES. Entries should include: A rendering of a room setting with fabric cuttings (with supplier's number and name attached). This should appear on white illustration board, size 20" x 30". Also a floor plan showing furniture arrangement, location of windows, doorways, and any special architectural features of the room connected with ideas submitted. Also detailed drawings and written descriptions of any special new decorative techniques and devices employed. All entries become the property of Celanese Fibers Company.

JUDGING OF ENTRIES. A panel of judges distinguished in the field of interior decorating and design will be announced in the near future. At the close of the competition these judges will meet and review each entry. They will judge on points of originality and suitability, and on those intangible qualities which, in their opinion, best demonstrate the ability to combine style with practicality. Decisions of the judges shall be final.

HOW TO ENTER THE COMPETITION. For entry blanks and complete details on the competition, write to Celanese Fibers Company, Dept. HFC, 180 Madison Avenue, New York 16, New York. The competition closes on May 31st, 1961 and all entries must be postmarked not later than midnight of that date.

Celanese Fibers Company, New York 16 (a division of Celanese Corporation of America).

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BORIS KROLL

RAISE YOUR SIGHTS

A prominent architect in a recent address quoted as follows from a report by the American Institute of Architects: "The total environment produced by architecture in the next forty years can become greater than the Golden Age of Greece, surpass the glories of Rome and outshine the magnificence of the Renaissance. This is possible provided the architect assumes again his role of master builder."

This certainly is an inspired piece of prophetic prose, and the beauty of it lies in the goal that the architectural profession has set for itself. However, to make this possible urban society must assume the role of master planner.

The interior designer must also raise his sights. He must think in terms of environment and all of its implications—sociological, cultural and economic. He must utilize the great contributions of such specialists as the artist-painter and the sculptor who perform such a basic sociological and cultural function. He must take the initiative in bringing this talent into his orbit because it will give impact and enrichment to the environment which it is his functon to interpret and create.

The time should long since have passed when a painting is returned to the gallery because the colors in the painting didn't match the draperies or the frame was out of scale with the interior or the piece of sculpture was too large or too small. Painting and sculpture must be taken out of the accessories category and raised to the high plane that they deserve.

As environmental specialists, you must add these creative talents to your team. Then if the architects in the next forty years reach their prophetic goal of improving on the Golden Age of Greece, surpassing the glories of Rome and outshining the magnificence of the Renaissance, their efforts will not be in vain because the interiors will have complemented the architectural achievement.

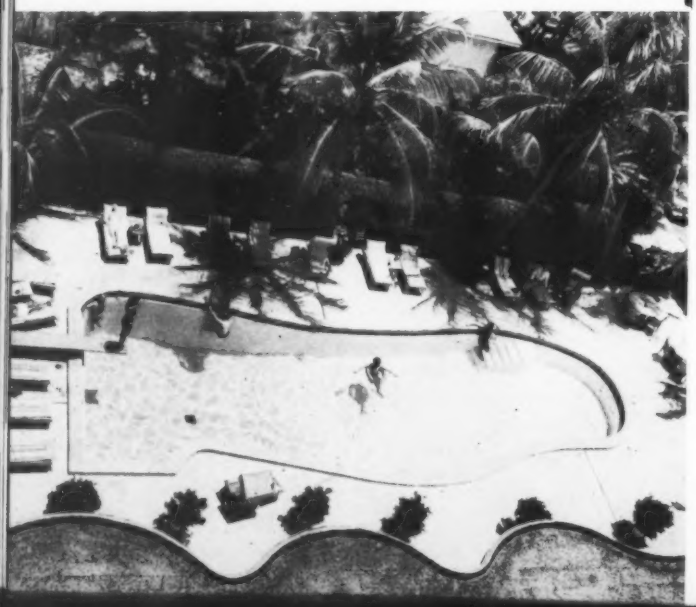
Hanny Anderson

HOTELS · MOTELS

Interior Designer: **Valerian S. Rybar**
Installation: **Pool Room, Colony Hotel**
Location: **Palm Beach, Florida**

The famed Colony Hotel in Palm Beach, long a gathering place for the social and international set, is undergoing some glamorous changes. One of these changes is the addition of a new restaurant which boasts such features as a white marble pool with a six-foot candelabrum-fountain built in the center, and a 20-foot mural adaptation of Botticelli's "Birth of Venus" defining a semi-circular alcove. The fountain, as well as six bas-relief portraits which grace the walls, is made of sea shells garnered from all over the world. The overall decorative feeling of the room is Italian in spirit with a color scheme of soft gold, relieved by touches of white: wall covering in gold silk paper, white lacquer woodwork, banquettes and chairs in white and gold; the ceiling, painted to simulate a blue summer sky, rests in a deep cove finished in white lacquer and gold. An adjacent bar and cocktail lounge is equally glamorous in mood with simulated leopard skin upholstery the chief decorative motif. Background areas are again gold and white, and just beyond the room can be seen the palm-lined outdoor swimming pool with its contour in the shape of the State of Florida. An entire wall of sliding glass panels leads to the terrace, and when the weather permits, terrace and bar can function as one.

View at top of page shows canopied entrance to Colony Hotel, below is outdoor swimming pool in shape of State of Florida.



Lisanti

Focal point of new restaurant in Colony Hotel is white marble reflection pool and six-foot candelabrum with frame executed by The Blackamoor, the shell work done by Resident Display; gold and white color scheme is carried out in Louis W. Bowen shiki silk wall covering, Alexander Smith carpet, and vinyl upholstery including Boltaflex from Durahyde Corp., on custom banquettes and Gilford vinyl on J. H. Whitlock chairs; mural, based on a Botticelli, was executed by Robert Davison; pineapple chandelier from Peter de Guard supplements Gotham recessed fixtures.

Interior Designer: **Valerian S. Rybar**
Installation: **Cocktail lounge and bar, Colony Hotel**
Location: **Palm Beach, Florida**

Bar and cocktail lounge continues gold and white color scheme of adjoining dining room; Boltaflex simulated leopard upholstery supplies chief decorative motif, walls are covered in custom gold canvas from Laverne, and flooring is Robbins vinyl tile in "Queen Anne" pattern with contrasting inserts; Thru-Vu vertical blinds from Cumberland were painted by Van Eyck Studios to blend with colors of room and are used to cover sliding glass panels behind bar leading to terrace and swimming pool; lounge chairs were made by Barclay Furniture Associates, the bar by Ace Construction and banquettes by Art Upholstery Studios.

Other redecorating taking place in the Colony Hotel includes a number of guest rooms executed in brilliant colors to create a gay atmosphere: in room shown above, purple and white spread contrasts with rattan poster beds from Tropi-Cal, white walls, sea-blue rug and aquamarine upholstery fabric from Greeff; pair of crayon drawings are by the interior designer.

Interior Designer: **Piero Aversa**
Installation: **Guest rooms, Colony Hotel**
Location: **Palm Beach, Florida**

A crisp blue and green color scheme is used in this double bedroom with background of white walls accented by whimsical plume motif wallpaper designed by Piero Aversa for Walls Today; sheer curtains are white, and pair of chairs is in deep turquoise textured fabric from Greeff.

Studio room combines Tropi-Cal rattan furniture with Simmons sofa-bed and lounge chair covered in Greeff tangerine fabric; rug is moss green, walls are painted white, and Chinese red accents appear in mats of pictures and on small table in foreground; coffee table and lamp tables are also painted tangerine.

Interior Designer: **Piero Aversa**
Installation: **Guest rooms, Colony Hotel**
Location: **Palm Beach, Florida**

Seating area in lobby is defined by custom Mohawk rug in El Greco bronze on white terrazzo floor; Whitecraft furniture includes cocktail table with white top inlaid with gold and orange cloisonné, seating pieces upholstered in white fabric with Oriental coin pattern outlined in gold Lurex; curtains of David and Dash fabric blend with surrounding walls covered in S. M. Hexter heavily textured grasscloth in gradations of burnt sienna and beige.

Interior Designer: **Charles Herbert Hall III**
Installation: **Commander Motel**
Location: **Riviera Beach, Florida**

Kaye and Wever

Tones of blue and lavender are combined in this typical guest unit with Whitecraft furniture in cinnamon finish and white Formica tops; bedspreads of Cohama fabric are ice blue, lounge chairs are in peacock blue and lavender texture, and the colors are repeated in woven matchstick shade of Quarzite lamp, the carpet by Mohawk and Goldring's Dacron sheer curtain fabric; strip lighting over beds is by Lightolier.

View at left is of entrance to Motor House office; this building was reconstructed from former dormitory used by employees of Dearborn Inn. Largest of the new Motor House units is McGuffey building shown above; building was named for William Holmes McGuffey, pioneer American educator whose birthplace is now in Greenfield Village; third unit, not shown, is Luther Burbank building.

Interior Designer: **Carleton L. Safford**
Installation: **Dearborn Inn Motor House**
Location: **Dearborn, Michigan**

Dearborn Inn was established by Henry Ford in 1931 to provide overnight accommodations for visitors to the Henry Ford Museum and Greenfield Village. The facilities have now been expanded with a new Motor House which includes three units comprising 54 rooms. In keeping with the decor of Dearborn Inn, furnishings and decorations are early American in style and copied from antiques in the Henry Ford Museum collections. They range in date from 1725 to early 19th century. All furnishings, incidentally, have been reproduced not only for use in the new motel but also as part of the Museum reproduction program which has licensed a group of manufacturers to produce objects from its collections for national distribution. Furniture is made by two manufacturers: upholstered pieces by Curtis Tavern; headboards, tables, Windsor chairs and case pieces are Cohasset Colonials by Hagarty. All fabrics are from the "American Legacy" line by Greeff; lighting fixtures, including sconces, red tole fixtures and a chandelier reproduced from an 18th century New England pine model, are by Norman Perry; and carpeting, adapted from a 19th century rag rug, is Loma-Loom by Sidney Blumenthal. Prints used in the lobby are from Catalda Fine Arts, and framing was done by Hagarty. In designing the interiors, Carleton Safford, who is also design consultant for the Museum, has captured a true early American spirit. Furniture is in provincial "country" styling rather than formal, and colorings—barn red, mustard yellow, soft gray-blues and olive greens—enhance the overall feeling of warmth. Simplicity is the keynote throughout. Candy-striped carpeting in barn red, mustard yellow and gray-blue is used in the lobby, corridors and all the guest rooms, providing a color and design link. The 54 guest rooms include family rooms with double beds, suites with living room-bedroom combinations, studio rooms and special rooms for executives. Although there is complete harmony and blending of colors from room to room, there are sufficient variations in color combinations and choice of furniture and fabrics to avoid a feeling of sameness. William Kapp, A.I.A., was architect of the new units, and several additional ones are now being built.

Photographs, courtesy Henry Ford Museum

Lobby in Motor House office sets design keynote of new units: candy-striped carpeting in barn red, mustard yellow and gray-blue over slate flooring, white walls, gray-blue wood trim, drapery fabric with eagle design in blue and mustard, sofa upholstered in red and gold; clock is an antique, other furnishings are reproductions from the Henry Ford Museum.

White wall and mustard woodwork are background for this twin-bedded room with bedspreads and draperies in "Variable Star" pattern in tones of warm green; dresser and headboards are painted barn red, other furniture is in natural wood finish.

Interior Designer: **Carleton L. Safford**
Installation: **Dearborn Inn Motor**
Location: **Dearborn, Michigan**

Typical studio twin room in William Holmes McGuffey building is in tones of mustard and olive green; furnishings in all guest rooms are copied from originals in Henry Ford Museum and include fabrics by Greeff, upholstered furniture by Curtis Tavern, other furniture by Hagarty, lighting by Norman Perry and carpeting from Sidney Blumenthal.

Tester bed with canopy in mustard yellow, red and blue printed fabric and bedspread in blue quilted design is set against white walls and barn red woodwork; wing chairs are upholstered in "Shaker Plaid" combining blue, mustard and red.

A bed with partial canopy is feature of this room in new Dearborn Inn Motor House; printed fabric with "Clara Ford" design is in mustard and olive green blending with olive bedspread and striped carpeting.

Fireplace grouping in lobby features pair of double sofas upholstered in Thorp red fabric, supplemented by Lawson sofas, in black gros point; colors are keyed to Roxbury carpet with Victorian pattern in bright red, black and gold; boutique on end wall facing the entrance is in modified Saratoga style and painted antique white with gold accents; Ruby brass chandeliers add to the festive atmosphere, enhanced by floral arrangements and plants from John Reynolds; furniture was custom made by Shuff; all furnishings were supplied by Consolidated Hotel Equipment.

Interior Designer: **Kim Hoffmann, A.I.D.**
Hoffmann & Heidrich
Installation: **The New Englander Hotel**
Location: **Greenwich, Conn.**

Types of guest room accommodations include double bedroom shown above and studio room at left; to facilitate housekeeping and replacement of materials, two basic color schemes are used: one based on beige-brown carpet, complemented by antique white drapery material with floral pattern in coffee, lemon yellow and saffron, the other in blue-green with touches of lavender; all furnishings were supplied by Consolidated Hotel Equipment, including Riverdale fabrics, Artloom carpet, Westwood lamps and Naugahyde upholstery on armchairs.

ames Vincent

Color scheme of Surrey Room restaurant is keyed to Kravet curtain fabric with stylized filigree design in red on white, accented by red tassels: Roxbury red carpet, captain's chairs are upholstered in alternating green and red Naugahyde, white tablecloths, pink and red napkins; lighting by Ruby.

Gaslight Lounge is separated from dining room by Erbun gold gauze curtains which can be drawn back to join the two rooms; focal point is custom street lantern made by Ruby and illuminated with gas; fixture is made of turned wood finished in gold with travertine table for display of hors d'oeuvres; banquettes are covered in tortoise shell Naugahyde, the chairs in gold; right wall treatment combines black iron mesh arches over red and gold striped wallpaper.

Colors in redesigned cocktail lounge and bar are keyed to Bigelow carpet (designed by Dorothy Liebes) in brilliant tones of orange-red, blues and purple: purple on white drapery fabric of Dow Chemical Rovana and Verel rayon, printed by Art Yung, Chairmasters bar stools and Wes Williams-designed tables made by Little Craft, covered in antique white Naugahyde, purple ceiling and Vicrtex wall covering.

Interior Designer: **David T. Williams, A.I.D.**
Installation: **Rendezvous Room, Beverly Hilton Hotel**
Location: **Beverly Hills, California**

Max Eckert

Terrace room outside cocktail lounge has Stroheim & Romann gold and white striped canopy over entrance, flanked by iron street lamps and green shrubbery.

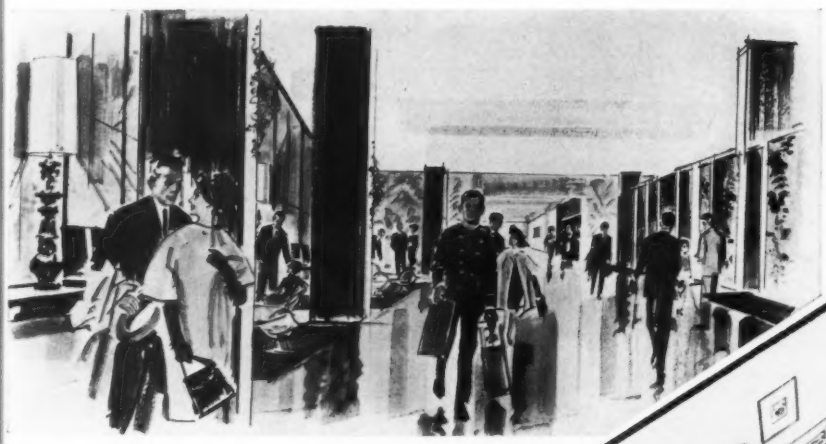
Spacious cocktail lounge is lined with banquettes covered in white Naugahyde which is also used as upholstery on Little Craft chairs at marble-top tables from Clark & Gorian; areas are divided by wood and metal standing screens designed by Edward A. Grenzbach and made by Paul Markell Associates; lighting includes recessed ceiling spots, Hollywood Lighting crystal chandeliers and Bruce Barnes candlestick lamps with red-fringed shades; walls in view at left are covered in printed vinyl in white on purple, repeating drapery fabric design but reversing the colors.

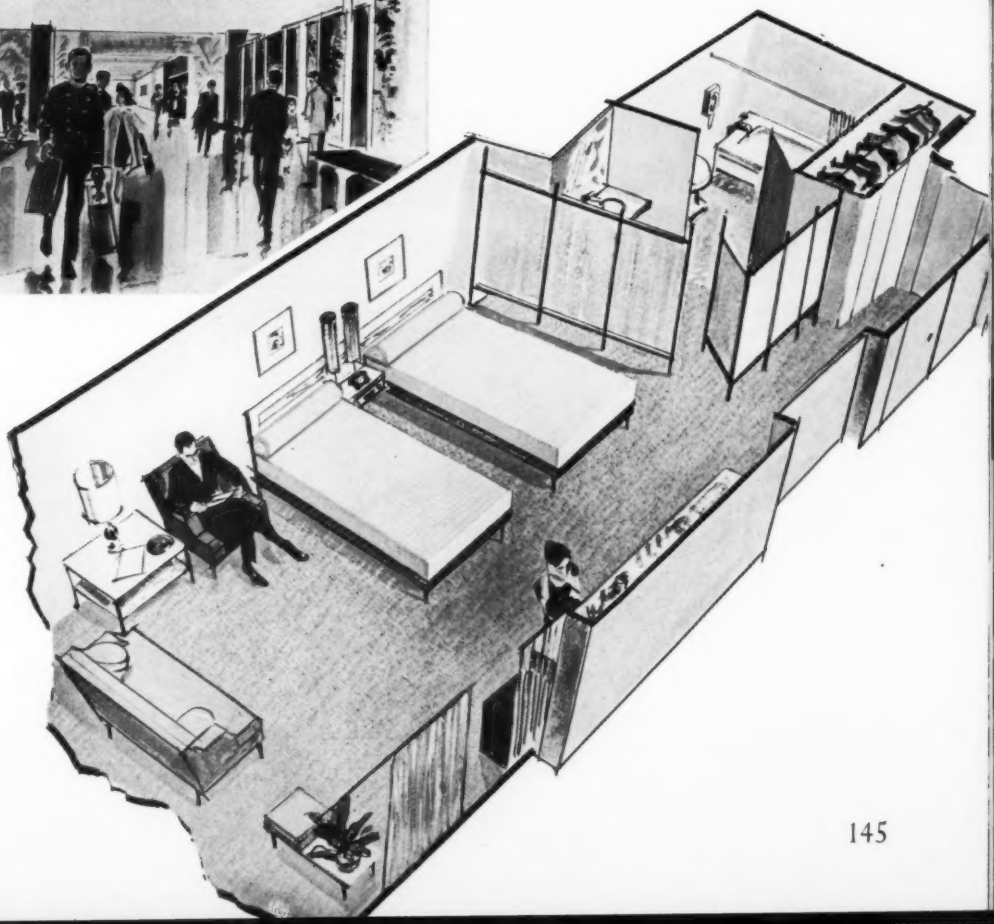
Interior Designer: **Morris Lapidus, A.I.A., A.I.D., N.S.I.D.**
Morris Lapidus, Harle & Liebman
Installation: **The Summit**
Location: **New York, N. Y.**

The Summit, New York's first new luxury hotel in thirty years, will open its doors in July at the corner of 51st Street and Lexington Avenue. Morris Lapidus, who heads his own architectural and interior design firm, is in charge of all designing for the new hotel from its colorful exterior to the interior furnishings. An enterprise of Loew's Theatres, Inc., The Summit will never be mistaken for one of the monotonously-same new apartment houses or office buildings rising throughout the city. The overall shape is in the form of an "S" curve, and completely unlike the multitude of glass curtain walls in the majority of New York's new buildings, it will depend primarily on masonry construction using a pale turquoise brick accented with deep green Italian tile. The green of the tile will be echoed in the draperies of all rooms giving a harmonious and unified look to the entire facade. The narrow wall at the end of the "S" facing Lexington Avenue will be of Vermont marble with pale green veining on which a sign reading "The Summit" will rise vertically with the letters in huge plastic bubbles held by sculptured white metal. Although a complete, pictorial presentation will appear in a subsequent issue of INTERIOR DESIGN, the renderings of some of the hotel's main areas are shown here as a kind of "sneak preview." They can, of course, only suggest the exciting decor which has been planned for The Summit. The spacious lobby, although contemporary in feeling, will be anything but a cold, modern interior. Rare and exotic materials from all over the world will be combined with domestic handcrafts and the best designs by American manufacturers. Columns of East Indian rosewood will be accented with gold anodized wreaths running from floor to ceiling. A luminous ceiling will have a distinct pattern in gold cylinders forming a rhythmic repeat, and on the left side of the lobby will be panels of Calcutta imported marble with moldings of gold anodized aluminum. A cantilevered ledge along the entire length of the wall will be designed as a seating area with built-in sofas. Several areas will be richly carpeted in handwoven designs, and flooring is Venetian terrazzo with inserts of deep blue and green on a white ground. Various public rooms will feature South American motifs—the Casa del Café coffee shop with a color scheme ranging from pale pink to purple accented by mauve and orange and wall decorations of pre-Columbian art reproductions; the Carioca Lounge with the rugged flavor of South American cattle country; and the Gaucho Room (the hotel's main dining room) combining leather, sandblasted redwood and hammered copper, accented with authentic cattlebrands in porcelain enamel. Of the 24 suites located throughout the hotel, the Presidential Suite will be one of the most outstanding: large enough to hold a full board of directors meeting or a dinner for 50 people, the room will emphasize fine paintings as background decoration. In addition, there will be a number of small, intimate dining rooms, and an Embassy Ballroom designed to accommodate 400.

View of the Presidential Suite, which will be large enough to accommodate 50 people for dinner or meetings: flooring will be white vinyl with two handwoven area rugs—a large circular one defining a conference-cocktail table grouping, and a rectangular one in the dining area; color scheme of deep mauve, red and ultramarine blue will be contrasted with walls covered in silver foil.

The Carioca Lounge will have a rugged South American flavor: wall areas of sand-blasted redwood, accented behind the bar with a hand-wrought sculpture group in copper and gold depicting cattlemen, wall patterns formed by interlaced strips of unborn calfskin, and lighting fixtures in the shape of hand-hammered metal skull heads.





Lobby materials combine rosewood, carrara marble, gold anodized aluminum and Venetian terrazzo flooring in deep blue and green on a white ground, the main colorings of the room; luminous ceiling has pattern of gold cylinders, and seating pieces are of clear plastic with colored cushions. Schematic drawing right shows typical double room arrangement.

RESTAURANTS

Interior Designer: **Ernest Wottitz, A.I.D.**
Statler-Hilton Studios
Installation: **Walldorfkeller Restaurant**
Location: **New York, N. Y.**

The gay spirit of smart rathskellers of old Bavaria and Heidelberg is reflected in main dining room with white Vicrtex walls and ceiling and Midhatten waxed woodwork decorated by Jack Lubin from colorful designs by William Wiesner; Adams custom wrought iron chandelier set in turquoise painted ceiling panel dominates room, and Bigelow Sanford green tweed carpet is contrasted with yellow tablecloths and red serviettes. Leslie Wheel, lighting consultant.

In view above, Adams wrought iron lighting fixtures flank Krumpe decorative crest set against figured walnut panel; window with Denst & Soderlund Rondelays from Katzenbach & Warren, in view right, has boxes with Vanderlaan tiles and Decorative Plant flowers, background for Levy tables, Brower chairs painted apple green and in yellow Naugaweave matching upholstery of Ulrich banquettes.

James Vincent

An atmosphere of intimacy was created in the cocktail lounge and dining alcove by the use of U. S. Plywood partitions and paneling, one erected three feet in front of real wall, thereby gaining necessary storage space, and the other separating lounge from dining alcove; Julius Blum modular wrought iron grille serves purpose also of separating alcove from bar; Alexander Smith diamond motif in carpet teams well with the Fiberglas draperies from House of Verde in lounge and solid David & Dash Fiberglas in alcove; ceiling is covered with U. S. Gypsum Airson; lighting fixtures from Framberg; tables and chairs from Thonet.

Interior Designer: **Kenneth A. Hopkins**
Lawrence H. Wilson Associates
Installation: **McGuire's Restaurant**
Location: **Detroit, Mich.**

Idaka

Interior Designer: **Hal Lorey**
Carson, Pirie, Scott & Co.
Installation: **Heather House**
Location: **Chicago, Illinois**

Three views show new Heather House restaurant on eighth floor of Carson, Pirie, Scott: color scheme and theme were inspired by Scottish countryside with mural of Edinburgh by A. R. Gordon dominating one whole wall in main dining room, the effect of elegance enhanced by use of varying tones of green, lavender, gold and heather colors; banquettes and chairs from American Chair are in olive Naugahyde; walnut tables by Garland; New Metal Crafts chandeliers; folding screens with heather-decorated panels were made by Favrex; Magee carpets. Woodard chairs in entrance have yellow, pink, taupe and white cushions blending with Armstrong tile flooring in tones of yellow, beige and taupe; glazed antique chestnut woodwork by Woodwork Corporation; lavabo containing heather is from Antiques, Ltd.

Interior Designer: **Harry Backus**
Installation: **Executive Dining Room**
Location: **University of Cincinnati**

Informality with smart simplicity characterizes this Prexy's dining room: The olive and white color scheme ties in with white washed plank walls of the pantry side and Schumacher olive and white provincial damask wallpaper on other walls; Stroheim & Romann coarsely woven olive Irish linen café curtains hang on Ottavia brass clips from S. M. Hexter; wrought iron furniture from Woodard and custom candelabrum tree fixture are strong contrast for Grand Ledge walnut and cane armchairs and Harlow Stahl table bases with Formica surfaces; Lucia Arkin table lamps obtained through Hargri.

Restaurants

Hotel Remodeling

by Robert P. Herzog

Robert P. Herzog is General Manager of Walter M. Ballard Corporation, New York, a firm which specializes in the design and remodeling of contract installations.

Does remodeling pay off? We suspect it does judging from the results of a survey we have just completed among 62 hotels throughout the United States. For 80% of those surveyed reported increased business following their rehabilitation programs and furthermore, 83% indicated there was no customer resistance to the increased prices for their rehabilitated facilities.

As institutional designers and decorators, we have to create attractive interiors which will not only appeal to the public taste but also be functional, durable and easy to maintain. The test of our success does not lie in the pleasant comments of our fellow interior designers and the "oohs" of local society people but rather in the hotel's or restaurant's operational statement. No matter how beautiful or novel a room may be, if it does not attract patronage and cannot be operated efficiently, it cannot be adjudged a success.

The hotel industry today is confronted with a multi-sided crisis. Motels have attracted a huge share of the traveling public; airlines and more rapid forms of transportation have changed the nature of travel and the accommodations required; the present economic recession has slowed down business activity in all fields; and hotel properties from coast-to-coast have become older with only a modest number of new structures being built.

Since no figures were available on the state of the hotel industry, we decided we would take the initiative. We were seeking statistical data which would support our position that the hotel industry is healthy and that the monies invested by management in rehabilitation work during the past decade were paying off in increased sales and profits. The results more than proved our thinking was in the right direction.

We undertook a printed survey of some 110 hotel managers (both chain and individually owned) from coast-to-coast to find out exactly how successful their renovation programs had turned out to be. The response was exceptional (62 operators responded) particularly in view of the complex nature of the questionnaire which required supporting figures.

Their answers, when analyzed, proved extremely enlightening:

.... 83% of those managers surveyed indicated they had raised the rates of hotel rooms which had been remodeled and renewed.

.... The raise averaged $1.87 per room.

.... 92% reported no customer resistance to these increased rates.

.... 80% reported increased occupancy following alterations.

.... 72% had completed remodeling over 50% of their guest rooms in the past five years.

.... 52% had improved their public areas including dining rooms, lobbies, ballrooms, and function rooms.

.... 75% of those who had improved public areas reported substantial gains in banquet and meeting sales.

.... 36% had uncovered areas of good potential revenue which had previously had no productive use.

.... 63% reported they were positively optimistic about the future of the hotel industry; 5% were not; and 15% declined comment. Others expressed varying degrees of optimism.

I suspect our survey answered a good many questions in the back of the minds of hotel owners and operators throughout the country. It definitely indicated that the traveling public will willingly pay the increased prices that remodeled hotels must generally carry. It indicated the public will enthusiastically patronize established hotels with new decor. It indicates that operators who have invested substantial sums in their hotels to keep up with the trends of the times, have, in the most part, been rewarded with public acclaim where it counts—in the cash register. The answers also indicated that there was an industry which was still optimistic. The survey indicated the public wants to and will patronize hotels providing their facilities are modern and attractive. But most important of all was the admission by hotel operators that the monies invested in rehabilitation were well spent.

Now we have a selling point to help relieve the doubts that so many hotel operators have about investing in their properties for fear the money will be wasted. Those who have helped themselves have been rewarded. Those who had stood still and let their properties wear down have lost the public confidence. The public is willing to pay a realistic price for attractive accommodations. It is easier to get $10 a night for an attractive room than to collect $3 for an iron-bedded, run-down cubicle.

This survey brings up another point. Ballard and most of the seasoned design organizations that have served the needs of institutions have long realized they cannot place themselves in an artistic vacuum. They have to produce practical designs; they have to know the financial intricacies of how their clients operate; they have to comprehend the problems that their clients face; and they must sense the public tastes.

The contribution of the interior designer and decorator has traditionally been minimized in the business world. We must assume our rightful role as purveyors of good taste as well as good sense. And we must guide newcomers to our field along a pathway of artistic accomplishment within a forest of practical realities. We've just grown from being artistic and perhaps a little unrealistic—we're now full-fledged business people.

BANKS

Facade of new home office of Woodside Savings & Loan Association has expanse of clear glass windows framed by black anodized aluminum, white carrara glass and gray glazed brick.

Employees' lounge has chocolate brown, beige and sky blue color scheme with accents of white and copper; furnishings combine Janet Rosenblum sofas, Crucible chairs (upholstered in Vicrtex) and Cabin Crafts rug on Armstrong vinyl tile floor; Lightolier hanging fixture, Lange & Williams lamp.

Interior Designer: **John Stuart Burns, A.I.D.**
Installation: **Woodside Savings & Loan Association**
Location: **Woodside, New York**

Since the new home office of Woodside Savings & Loan Association opened its doors a short time ago, their business has quadrupled, other offices and firms in the area have been spurred to spruce up their own quarters, and the Queens Chamber of Commerce has bestowed upon the new installation the accolade of outstanding bank building design of the year. Although a short distance geographically from Manhattan, Woodside is one of the shabbier areas of New York City, and the new building stands out in sharp contrast to the surrounding neighborhood. Perhaps its most outstanding feature is the design integration which is apparent inside and out, for all is the work of interior designer John Stuart Burns who was called in from the beginning and designed everything for the client from the building's handsome facade to the office stationery. The exterior forms a striking statement along the street front with its 100-foot expanse of glass framed by black anodized aluminum and accented by panels of white carrara glass and gray glazed brick. The firm name and a tower clock, executed in 22-karat gold, create a subtle but easily seen focal point for several blocks. The main banking area has been kept deliberately open and spacious with a large section devoted to a pool and green planting as background for institutional displays. Panels of red malamine along one wall add warmth and echo the bright red upholstery fabric used on customers' lounge chairs. This is in pleasant contrast to the quieter tones of the travertine counter tops and rosewood panels of the tellers' cages. Color is an important feature throughout the installation, serving not only as a decorative tool but also to direct the public to various areas. In contrast to the general offices and public areas, which are furnished entirely with contemporary furnishings, the executive offices are traditional in spirit with a blending of antiques and reproductions. The board room is also a blend of old and new with its background of rosewood paneled walls and bright red carpet highlighted by an antique chandelier.

Mark Bready

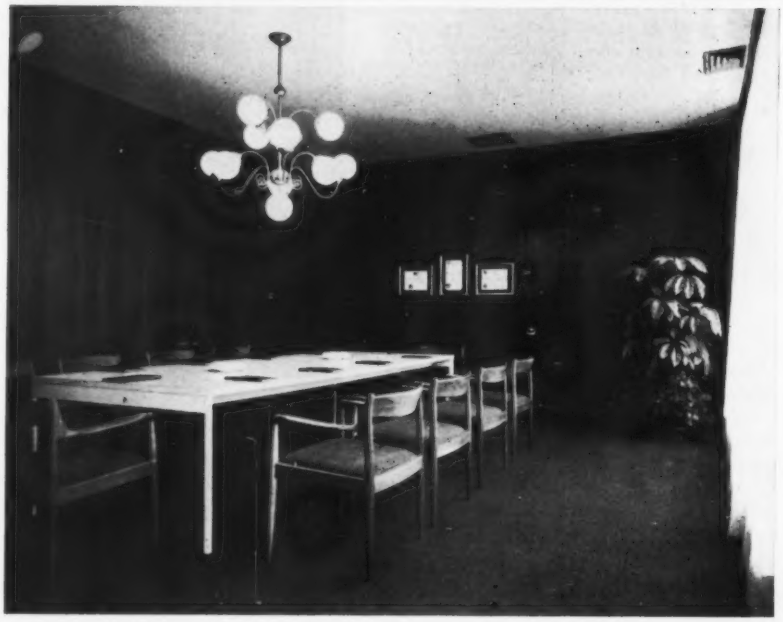
Main banking area is open and spacious with pool and planting area designed for institutional displays; floor is covered in Alexander Smith carpet in three tones of gray blending with perimeter areas in white terrazzo; panels of red melamine at rear echo red Weldron upholstery on Janet Rosenblum lounge chairs, counter tops are travertine Pionite and counter fronts are rosewood panels set against black Parkwood; motor drawn curtains of Schumacher white Fiberglas are dramatically lighted by special spot and perimeter strip lighting; custom check desks were made by Korber Fixture Corp.

Typical office has built-in file and storage wall painted red to match Alexander Smith carpet; other walls and ceiling are white; tops of ebony desks and continuous wall shelf are of Pionite travertine plastic, the overall units custom made by Janet Rosenblum who also supplied pull-up chairs covered in Jack Lenor Larsen red and black stripe; Lightolier ceiling and wall fixtures.

Executive office in legal department features French decor: walls painted pewter gray to match Schumacher toile and complement tones of beige, mustard and grape in upholstery fabrics from Boris Kroll and Jack Lenor Larsen used on Leopold Colombo French chairs; Spanish rug from Clavos is used over Armstrong dark amber cork floor; custom lamps were made by Lange & Williams; desk is an antique; window wall curtained in Schumacher white Fiberglas opens to reveal a second floor garden.

President's office has white paneled walls concealing closets and a bath; desk chair from Smith & Watson is upholstered in Adams red leather echoing the color of Alexander Smith carpet; Saybolt & Cleland chairs and sofa (through Charles Hamilton) are covered in fabrics from Schumacher and Jack Lenor Larsen in tones of blue; antique desk was refinished by Antique Furniture Restorers; Lange & Williams lamps.

Interior Designer: **John Stuart Burns, A.I.D.**
Installation: **Woodside Savings & Loan Association**
Location: **Woodside, New York**



Three walls in board room are paneled in rosewood, window wall is curtained in sheer Fiberglas from Schumacher and carpet by Alexander Smith is red as background for Janet Rosenblum travertine top conference table and chairs upholstered in olive green fabric from Jack Lenor Larsen; antique lighting fixture from Sid Harris provides a striking decorative note.

A combination of materials and textures provides a pleasing background in main banking area: plastic grill work by T'ang Alley, "Linkrusta" vinyl from Wall Trends, "Yucatan Stone" from Murals, Inc. (behind tellers' counters) and rosewood paneling; Karagheusian carpet is in tones of blue and aquamarine, J G armchairs are upholstered in Knoll orange and black texture, and John Stuart desks are walnut; counter, executed by Fay Associates, combines rosewood front, marble top and Tropicel plastic dividers from Gery Hecht; satin aluminum and brass sand urns from Stadler-Neuwirth; custom benches upholstered in white Boltaflex.

Interior Designer: **Keith C. McCandless**
Schulz & Behrle, Inc.
Installation: **Westfield Federal Savings & Loan Assn.**
Location: **Westfield, New Jersey**

Handy-Boesse

President's office is paneled in cherry, custom draperies from Dan Cooper have dark blue print on natural linen, Tomlinson lounge chair is covered in gold and brown, blending with gold tones of carpet from Carpet Fashions and textured fabrics on Imperial Leather open armchairs; walnut desk by Stow-Davis is used with Costa Mesa swivel chair covered in black Boltaflex, credenza is by Orsenigo.

Henderson Associates

Interior Designer: **Mrs. Wilmer Sims and Terry L. Rowe**
Institutional Interiors
Installation: **Citizens and Southern National Bank**
Location: **Greenville, S. C.**

Entrance foyer to bank has black terrazzo floor with fountain in center as eye-catching device through windows curtained in Herman Miller goat's hair fabric; poinsettia red is chief color used throughout building and appears here in Ralph Dennard carpeting on stairway; the color is echoed in New Metal Crafts custom chandeliers. Focal point in main banking area is 12-foot palmetto, the S. C. state tree, surrounded by Mansfield Co. chairs upholstered in Gilford bright red leather; walls and columns are covered in white vinyl.

Directors' dining room is complete contrast to main banking areas and features early American decor: walls paneled in wormy chestnut, beamed ceiling, cherry furniture by Barnard & Simonds, weathervane chanddlier by New Metal Crafts; poinsettia red is continued from other areas in Gilford leather on the wing chair and Ralph Dennard carpet.

Ben Schall

Interior Designer: **Designs for Business, Inc.**
Installation: **Meadowbrook National Bank**
Location: **New York, N. Y.**

Remodeled uptown branch at 48th Street & Sixth Avenue features open floor concept with space cleverly defined by varied flooring treatment, arrangements of planting and open riser stairway; view above is from mezzanine looking towards officers' platform defined by V'Soske deep paprika carpet on Armstrong beige vinyl flooring; custom walnut desks by Roswell-Snider are used with Edward Roffman swivel chairs in black leather and pull-up chairs in Jack Lenor Larsen beige, orange and brown stripe. General view of banking floor, left, shows window treatment with Isabel Scott semi-sheer curtains; Wadley & Smythe plantings set off stairway and provide decorative notes. Warren Nardin and Jackie Klarnett, project designers.

OFFICES

Interior Designer: **Tom Lee, A.I.D.**
Installation: **Executive Office**
Location: **New York, N. Y.**

"Turn of the Century," a Wall Street broker's stall, above, is contrasted with "Fanfare", an office in modern style, on opposite page, two rooms featured in the Leather in Decoration Show at the National Design Center and presented by W. H. Gunlocke Chair Co. and Upholstery Leather Group. The interiors illustrate how leather has spanned the years, while interior design has changed radically. In room shown above, a frieze of antique wallpaper, from the collection of Louis W. Bowen, appears on one wall with colorful framed certificates from Mary

Muller; antique furniture includes Don Richey couch, Country Imports roll-top desk and City Knickerbocker table, the latter source also for lamp and wall fixtures. In modern office, chairs are by Gunlocke, upholstered in leather repeating green, yellow and orange in Amtico vinyl striped panel, against curtains of Schumacher off-white fabric matching Beacon off-white textured wall-paper; panel is continued onto floor carpeted with James Lees gray carpet; paintings are from Howard Pedersen; desk is by Leopold.

Interior Designer: **William Pahlmann, F.A.I.D.**
Installation: **Executive Office**
Location: **New York, N. Y.**

Henry S. Fullerton

Decorative feature of conference room is handsome antique Savonnerie rug in tones of blue and gold used over Amtico's "travertine" vinyl flooring; other colors are in monochromatic tones of honey-beige: sofa by Darien Bros. and chairs by De Lucca (who also supplied conference table) in beige leather from Upholstery Leather Group, drapery and wall fabric of Everglaze chintz in beige, gold and white; bamboo blinds are from Holland Shade, end tables custom made by Display Builders, lamps from Warren Kessler.

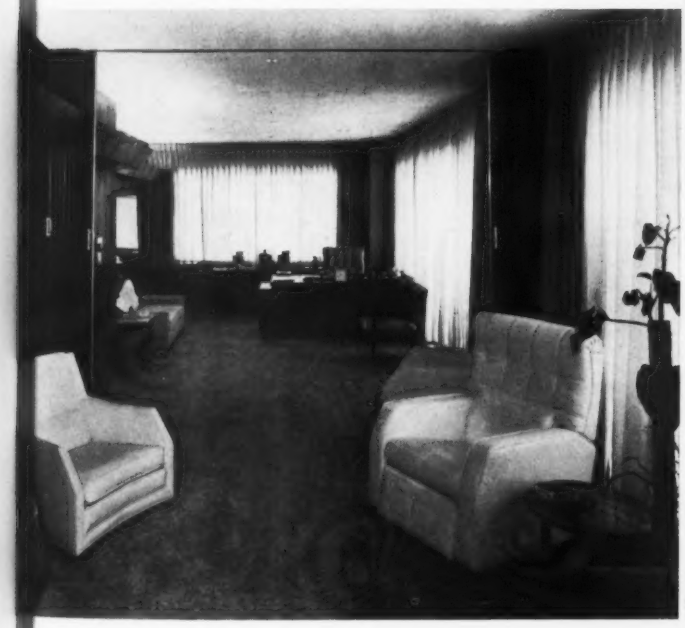
Interior Designer: **Tom Lee, A.I.D.**
Installation: **Fashion Group Headquarters**
Location: **New York, N. Y.**

Small private office emphasizes feminine colors with Everfast purple, pale blue and white plaid curtain fabric, Rowen purple and fuchsia striped woolen fabric on Darien Bros. sofa; William Gold carpet, Helikon desk, Warren Kessler lamp.

General office area is compactly arranged with putty filing cabinets used to support white Formica-lined shelf and desk top; striped curtains flanking Holland Shade bamboo blinds are of putty and white Cohama fabric; flooring is Flintkote asphalt tile.

Interior Designer: **Scott de Lonais**
Jordan-Morris Interiors
Installation: **Filon Plastics Corp.**
Location: **Hawthorne, California**

Stairway adds architectural interest to lobby and reception area which encompasses entire height of the building; flooring of Amtico white vinyl tile blends with walls covered with white Victrex and open weave casement curtains, with flecks of gold, from Glass Fabrics; Kneedler-Faucher ebony chairs are covered in American's white leather, and electric blue accent appears on wall not shown.



Eddie Hoff

President's office has Modernfold doors as divider from conference room; wood is French walnut matching the wall paneling; Berven carpet is nasturtium and off-white, Glass Fabrics draperies are white and gold textured sheer (hung over gold sateen-backed Weatherwall); Chelmode sofa is covered in S. Harris natural texture with highlights of olive, and Von Mel lamp is finished in deep burnished gold and oxydized with deep olive tones. Same color scheme is continued into conference room where long wall is covered in off-white Vicrtex, movable shutters by Lenhart are finished to match walnut paneling, table and chairs are from M. Singer, and upholstery fabric by S. Harris is nasturtium textured nylon; Du Pont Lohman accessories.

For the new headquarters of this construction company, the architects, Pancoast, Ferendino, Skeels & Burnham, designed this ochre color concrete block grille which serves as a sun screen as well as insulation from noise and the ugliness of the streets it faces; view shows small section of interior glass wall and garden area.

Interior Designer: **Vern Currie, A.I.D., I.D.I.**
Richard Plummer Business Interiors
Installation: **M. H. Harrison Construction Corp.**
Location: **Miami, Fla.**

View of conference room opening into garden courtyard with tile floor from Stylon and mosaic tile on wall in four shades of blue; Jens Risom furniture upholstered in blue and white leather with drapery fabric from Henry Calvin, carpet by Karastan and lighting fixture from Lightolier.

View from front entrance highlighting airiness of reception room adjacent to garden area around which are the executive offices.

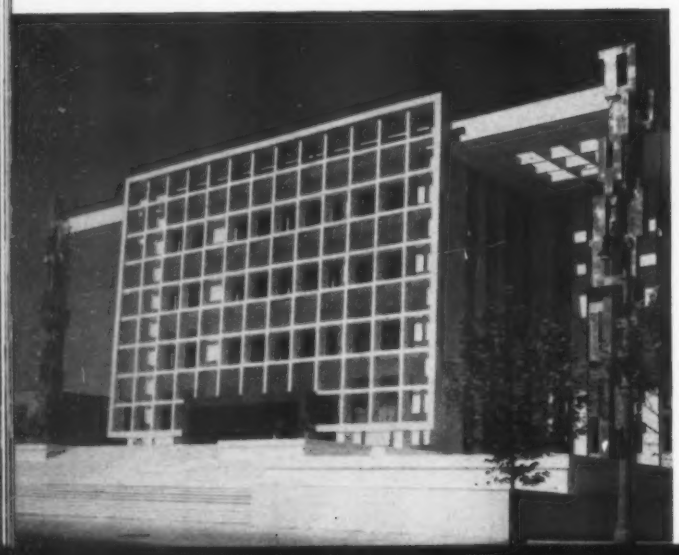
Interior Designer: **Leon Gordon Miller, F.I.D.I.**
Installation: **Tremco Mfg. Co.**
Location: **Cleveland, Ohio**

Crisp, clean, sharp qualities characterize the research center and administrative offices of this manufacturing concern erected close to the residential sections of its personnel. Views of the lobby, president's office and conference room are shown where unadorned surfaces of brick, steel, aluminum, glass, terrazzo and oiled walnut combine with the furnishings to create this sparkling effect. Edward Fields area rug in lobby cushions chairs and sofa upholstered in kid leather from Knoll who also supplied side chairs; end tables by designer support table lamps from Design Technics and ashtrays by Heath; planters from Architectural Pottery.

President's office has wall-to-wall draperies of L. Anton Maix fabric and Bigelow carpeting; teak paneling, desk and wall length credenza, which contains dictating and other special equipment, are by designer, manufactured by Variety Cabinet, and have same feeling as Jens Risom sideboard and armchairs from Roffman; desk chair from Taylor.

Conference room is put to dual use with its ten-foot table from the designer's board and manufactured by Dunbar; walnut paneling on one wall opens partially to reveal chalk board, green board and audio-visual equipment for discussion sessions; Mills-Denmark chairs are upholstered in black leather, and the telephone table, another designer's piece, was manufactured by Variety Cabinet; pendant lighting fixtures from the Frederick Lunning Collection.

Interior Designer: **Jean Royère**
Installation: **Senate Building and Royal Palace**
Location: **Teheran, Iran**



Senate Building, designed entirely of marble by architects Fouroughi & Ghiai, features entrance gate and stairs of facade flanked by 80-foot copper monoliths in modern style designed by André Bloc. Senate Chamber is impressive and dramatically lighted with 150-foot translucent glass and gilt metal cupola of ceiling in tracery of myriad rectangles.

Shah's private cinema shown above with luxurious chairs upholstered in green satin; room divider and lighting fixtures are black wrought iron.

Winter garden has floor, pool and walls of Iranian onyx contrasted with sheer curtains bearing pattern of printed green leaves; modern sycamore furniture, upholstered in black chintz with pink, violet and blue floral print, is contrasted with antique Persian rugs. Dining room, bottom right, shows specially designed cherry furniture and crystal lighting fixtures; only other accent colors in all-white room are contributed by antique Persian rug and red velvet of chairs.

Private drawing room of the Shah, the furniture in cherry and bronze doré, upholstery in green satin; tapestry with design of peacock, by Saint-Saëns, is yellow, blue and black. Buffet table is set on parquet floor in front of niche with shelves lined in green straw, as shown in view.

Everything contributing to the success of the interior décor of the Senate building located in the heart of Teheran, illustrated here, was made in Paris. The interior designer, Jean Royère, leading French designer whose work is well-known to readers of INTERIOR DESIGN, personally supervised the entire interior design from beginning to end, completing some thirty trips from Paris in developing the planning and installations. This close attention to all phases of the work is revealed in the quality of workmanship, the selectivity of materials, and the attention to minute details. All furnishings for the Senate Building and for the private palace of H.I.M. the Shah and his *Malikeh*, were executed in Paris and sent by plane to Iran, accompanied by French workers who assisted the local workmen in giving the completed interiors an authentic French quality as a patriotic gesture toward the Iranian people. The building, of traditional Near East architecture, is about thirty years old; the public rooms were redesigned in contemporary style at the command of the Shah.

All interiors, departmental layouts and lighting for new headquarters of noted swim and sportswear manufacturer were created by the interior designers working in collaboration with the building architects Stiles and Robert Clements, A.I.A. President's office has walls of wormy chestnut blending with Cohama off-white casement and Philadelphia gray-beige carpet; desk unit, made by K-S Wilshire, was adapted from Louis XVI designs, French chairs from Bernique, Ltd. are covered in charcoal brown vinyl and Olins sofa is in saffron-orange fabric; Lehigh swivel chair, Frederick Cooper lamp; oil painting behind desk is San Francisco scene by James Crumes.

Maynard Parker

Interior Designer: **C. A. Korkowski, A.I.D.**
Gene Adcock, A.I.D.
Installation: **Catalina, Inc.**
Location: **Los Angeles, California**

Conference room continues background materials and colors of adjoining president's office; custom conference table is walnut with black Naugahyde inset, Lehigh swivel chairs are upholstered in saffron-orange fabric; tambour cabinet suspended on wall is from Stow & Davis; lighting is controlled by two Luxtrol units seen on far wall.

This office of noted investment brokers is located on Plaza level in new Time-Life Building; view above is under curving balcony looking towards Teleregister electric quotation board; Alma desks are walnut with off-white tops, chairs from Milwaukee Chair Company are upholstered in red-orange Naugahyde, and surrounding cabinets and woodwork of walnut Formica were executed by Midhattan. Photograph at right shows seating arrangement for viewing quotation board with Milwaukee chairs in red-orange Naugahyde; wall behind board is covered in light beige Curon, windows are curtained in Rowen off-white sheer; Holophane lighting, Architectural Pottery planter. The interior designer worked closely with N. Arthur Nilsen, Manager of the firm's Locations Dept., and J. Gordon Carr & Associates supplied the architectural drawings.

Interior Designer: **Seymour Rutkin**
Installation: **Merrill Lynch, Pierce, Fenner & Smith**
Location: **New York, N. Y.**

Adolph Studly

In keeping with its historical reputation, the City of Brotherly Love has erected a building of unique design that glows with warmth and looks to the future. Built to house the staff of its Convention and Visitors Bureau which receives approximately five hundred daily visitors, the interior has been planned to complement the modern circular glass encased structure situated in the center of the city. Fishnet curtains from Stapler Fabrics cover the outside glass walls yet because of the nature of the fabric, the park-like beauty of the outdoors is brought indoors accentuating the simplicity of the Robert John furniture and the monochromatic color scheme of olive and blue with walnut and rosewood accents; Amtico vinyl tile on the floor has the appearance of a glass mosaic.

Interior Designer: **Elisabeth Fraser**
Harbeson, Hough, Livingston & Larson
Installation: **Hospitality Center**
Location: **Philadelphia, Pa.**

Interior Designer: **Frances Duff, A.I.D.**
Installation: **Brazos Engineering Co.**
Location: **New Orleans, La.**

Conducive to a smoothly run business is this relaxing atmosphere with its comfortable Heritage sofa upholstered in a Croydon fabric; color scheme of brown, copper and gold reflects the walnut tones of the Dunbar desk, work table and cabinets shown below at right; pair of pull-up chairs from Taylor Chair; pair Gould bird prints; Gulistan carpeting in gold and cream ties in with the accent color of yellow-green in the Heritage upholstered lounge chair and S. M. Hexter beige draperies.

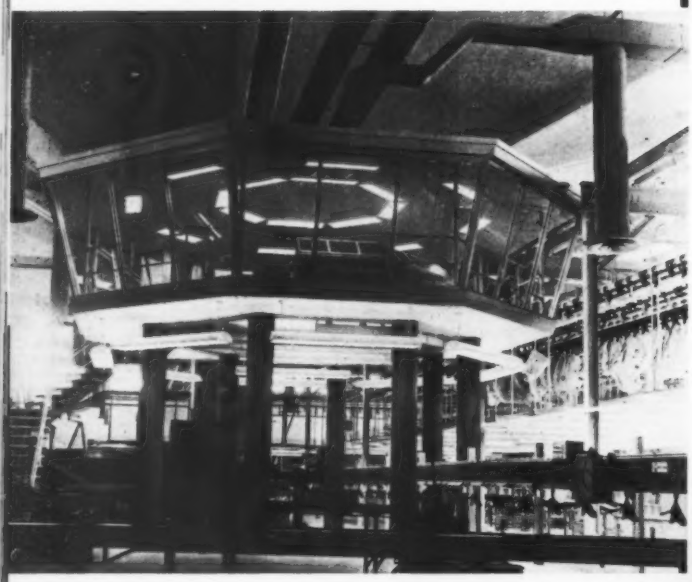
Reception room with stairway to mezzanine office has walnut office furniture from Jasper Desk and pair of copper upholstered Drexel chairs separated by walnut table from Mount Airy; lamp by Rembrandt, area rug in accent green color by Bigelow.

POST OFFICE

Modern red brick building, shown above, by Charles A. Maguire & Associates, architects and engineers, resembles series of quonset units, with entrance under sheltered area at flagpole; drive-in postal service is feature. Push-button control tower, below, is center for directing various departments of fully-mechanized post office, controls eight banks of letter sorters and parcels conveyors; series of monorails distributes mail bags, and maze of conveyors is all in colors to indicate flow of mail.

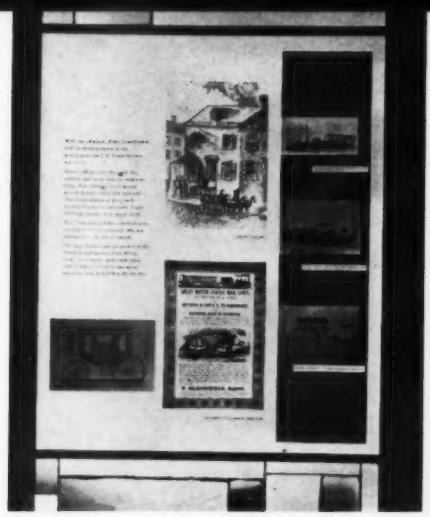
Interior Designer: **R. Gretchen Nelson, A.I.A., A.I.D.**
Installation: **U. S. Post Office**
Location: **Providence, R. I.**

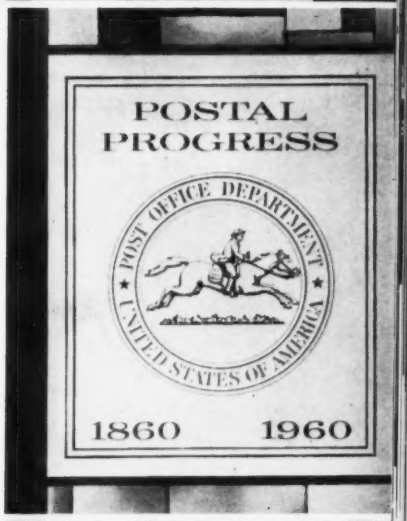
"Project Turnkey," the world's first fully-mechanized post office recently completed at a cost of $20,000,000, represents the cooperation of the interior designer—who is also an architect—with the firms of Charles A. Maguire & Associates, architects and engineers, of Providence, and Interlex Systems, Inc., an ITT subsidiary who, upon completion of the building, leased it to the U. S. Government. The excellent three-way working relationship of the trio, declares the interior designer, was one of the rewarding aspects of the project. Given only a concrete shell and floor plan, Mrs. Nelson was in charge of all color coordination and selectivity of interior building materials throughout; she designed all the public areas, lobbies, employees' off-duty areas and executive offices, including selectivity and arrangement of all furniture, wall and floor coverings, draperies, upholstery fabrics and accessories. For this work it was necessary to prepare scores of working drawings for various craftsmen and manufacturers. It all was a great challenge, says the interior designer, because it was unlike anything that had ever been done before.



View of lobby, right, shows area where public transacts such business as purchase of stamps and weighing of parcels, and which occupied much of designer's time and talent in providing specific place for everything postal clerk uses; parcel post scale is set in built-in well and only platform projects above counter decorated with some 10,000 canceled postage stamps and first-day covers laminated in plastic; floor is red and green terrazzo.

Tony Petri Studios





Overall aim of interior designer was to combine beauty and efficiency for ease of maintenance. Dramatic feature of lobby is paneled Polyplastex wall with laminates resembling folding screen, illuminated from rear and presenting artistic history of postal service, as shown above and at right. Herbert Fink designed graphics and charts, using Dearborn Tru Site glass to eliminate reflections.

Postmaster's office has furniture, including Orsenigo desk and tables and Moselle Meals chairs upholstered in Schumacher and in Lee olive and blue fabrics, arranged for informal conferences; colorful curtains of Stroheim & Romann fabric are blended with Denst & Soderlund "Microwood" installed in parquet effect on walls, contrasted with Bigelow olive and blue carpet; desk accessories from Gift Craft.

Conference room on mezzanine has panels of windows overlooking mail drop-chutes, storage conveyors and parcel post and letter sorters; take-apart Orsenigo twenty-foot walnut table is shown with Moselle Meals walnut chairs upholstered in Greeff red-orange fabric; walls are lichen and Bigelow carpet is brown, yellow and white.

Post Office

Dining room has JG Furniture adaptable take-apart table with Parkwood yellow silk-under-plastic top and chairs upholstered in Naugahyde; Van Luit mural contributes color and design interest; floor is Matico yellow and olive asphalt tile, sheer curtains are natural, turquoise and yellow.

Visual Environments of Living Light

by Gerald B. Ewing

Gerald B. Ewing is a consultant in lighting design and works from his office in Redding, Conn. One of his most recent installations is the new Time, Inc. Reception Center in New York where he has developed a system of utilizing an electronic brain to control intricate visual programming. Other articles on lighting by Mr. Ewing have appeared in the following issues of INTERIOR DESIGN: *April, 1957 and November, 1959.*

We live in a scientific age that has greatly influenced all of our thinking and way of life. In the past three hundred years—an extremely short period of time in man's history—scientific thought has changed him from primitive conditions of superstition, fear, and want, to a position whereby he can control many of the physical elements of the world about him. But in our enthusiasm for this manipulation of nature, we have come to accept methods and techniques of physical science in spheres where they have no practical purpose.

The effort to classify, catalog, and bring apparent order to our world has overstepped the bounds of good judgment and reason, for we try to apply this "passion for the pigeon-hole" to art and other creative forms of endeavor. Even our modern scientists are now coming to the conclusion that set formulas and laws of nature are not at all as sure or conclusive as was supposed in the last century. Statements that have a final ring such as "A straight line is the shortest distance between two points" are now found to be in error when measuring distance to the stars. Even time and space now have an elusive quality not to be exactly classified.

We must realize when we are offered set patterns and formulas for successful design that, although discipline is necessary in all art, this discipline must come from principles involving human behavior with all its complexities, and not by some over-simplified system of measurement or one-dimensional thought that disregards all the surrounding environmental forces.

In this respect, I would like to discuss current practices in architectural light design. Why is it that as we continue to produce better and better lamps and control equipment for electric lighting, we seem to design lighting of less and less livable quality for architecture?

This paradox can perhaps best be answered by taking a fresh look at our present approach to lighting design. Here, as well as in many other pursuits, we have become absorbed in the dogma of materialism, assuming everything can be resolved by simple formula. By substituting objective methods of analysis for our natural creative abilities, we are failing to use the dynamic power of human imagination.

There are certain basic principles governing lighting design for architecture, but any attempt to deduce broad general formulas and methods runs into pitfalls and half-truths. There is no method or mathematical formula that is capable of coping with the multiple factors with which one deals in lighting design. The designer must deal with a highly complex situation by an evaluation based on experience. This often gives rise to criticism that he is working by instinct which is considered somehow less scientific and hence less true, than the engineer who uses mechanical meters and pseudo-scientific studies with impressive charts and graphs. This attitude is due in part to the climate of the times, in which materialism has so pervaded our lives that we have actually come to believe that robots and mechanical meters are superior to the human mind.

In the field of illumination engineering, a simple photo-electric meter, which only indirectly registers the amounts of radiant energy, is somehow considered superior to the human evaluation of light. It is argued that the human eye cannot distinguish between footcandle levels; therefore, the light meter is more reliable. But it never seems to occur to these analysts of the "footcandle" school to question the logic of this. If the human eye cannot distinguish a footcandle level because the eye adjusts to a wide range of levels, then where is the scientific basis for specifying a specific footcandle level for any given interior. Are we designing for men or robots?

While the light meter is necessary for use with the camera, it is only because the camera itself is mechanical, and like the meter does not interpret light in the same way as humans. Perception is a much more complex operation than the mere impression of light on photographic emulsion. We see not only with our eyes but with our mind and nervous system, which evaluate all vision and unconsciously bring thought and knowledge to bear on the interpretation of the world around us, translating everything into human terms.

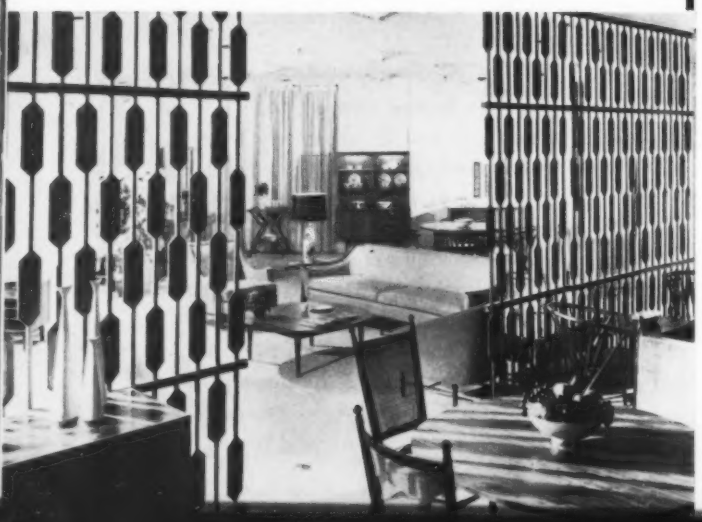
If the visible world is looked at objectively by scientists with the use of abstract mathematics and mechanical aid, it no longer becomes the visible world as we know it but reverts to the physical world. This is all very well for the scientist or engineer who is working in dehumanized physics. Everything can be classified and calculated right down to the last atom. However, all this knowledge is of no use or importance if one is creating for human appreciation of the visual. For example: with

Continued on page 224

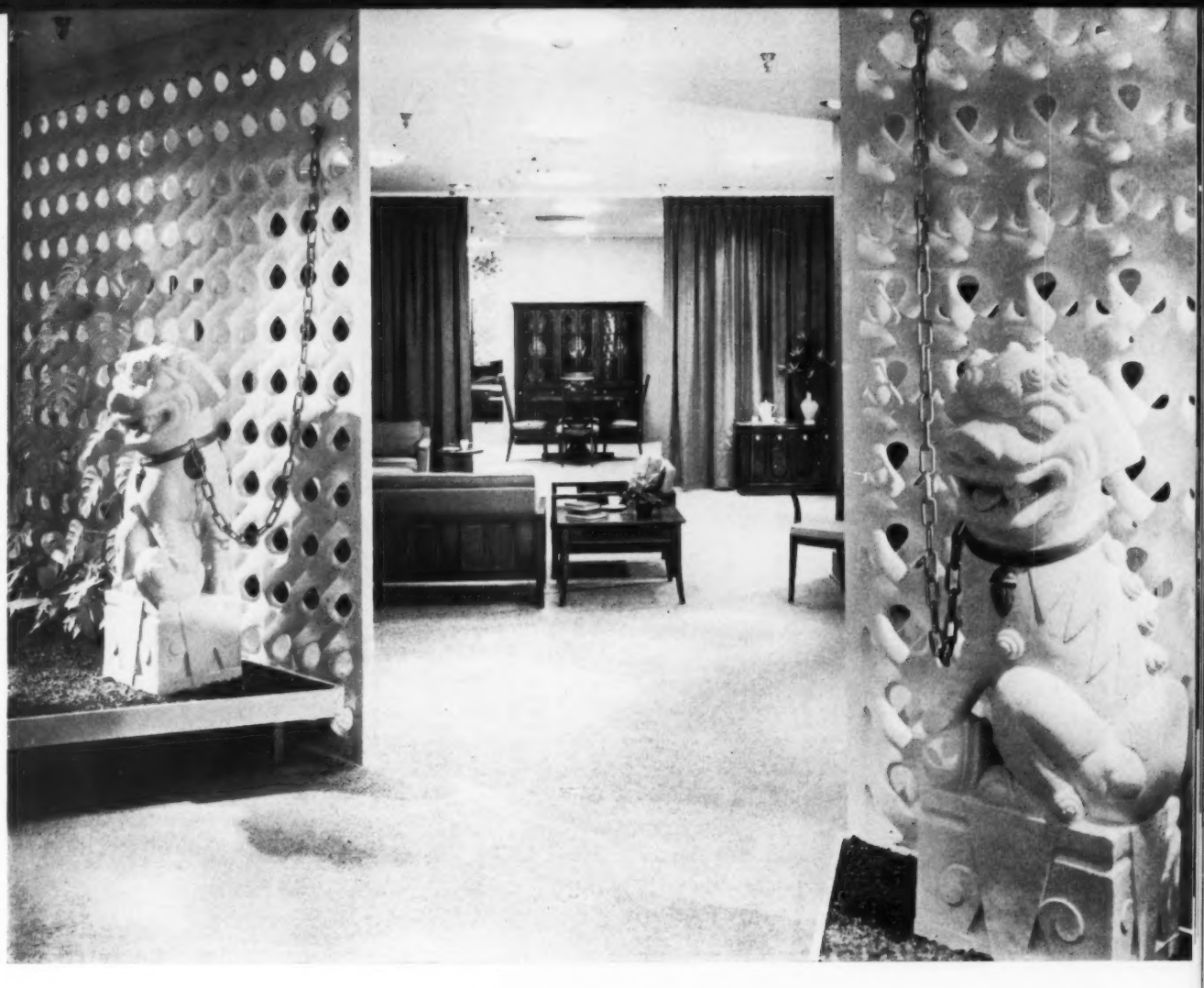
SHOWROOMS

Interior Designer: **Frank Penfold Brown, A.I.D.**
Elroy Edson, Jr., N.S.I.D.
Installation: **Drexel Furniture Co.**
Location: **Drexel, N. C.**

Movable louvers, above doors to 37,000-square-foot showroom, shown above, adjust light for dramatic two-story foyer; custom chandelier by New Metal Crafts, and curtains in natural fabric by Lynbar; floor is Amtico vinyl. View below shows dramatic walnut divider with catkin motif, concealing yet revealing, and giving illusion of greater space; Bigelow carpet.



Designed to give the retailer-dealer ideas to be adapted to his own store display, the settings for Drexel Furniture Co., manufacturers, nevertheless meet every requirement for interior design of excellent taste without sacrifice of dramatic and exciting qualities, providing in plan areas of different sizes, with room dividers, lighting and furniture groupings. Altogether there are two floors of decorative settings. The building is so designed that it can be converted to manufacturing facilities if production should necessitate such a move in the future. Floor areas have been varied for interest, by using carpet in some areas, parquet floors combined with area rugs in others, and marbleized vinyl tile in another. Large window areas are treated to give retailers ideas for treating and camouflaging similar windows, and include the use of simple drapery treatment, combination of shutters and curtains, combinations of pegboard and draperies, and fake walls using wallpaper, with areas treated to simulate home-size windows. Lighting throughout has been planned and designed to give maximum overall lighting, with supplementary spots.



Large area of showroom is divided into smaller areas, as shown above, by Murals intricate composition grille, portières of Hexter fabric beyond, and partitions with Van Luit wallpapers; Foo dogs are from Industrial Arts; carpet by Bigelow. View at right shows Boyette panels of bamboo imbedded in plastic sheets, attached to Unistrut ceiling track for easy adjusting; floor is Amtico vinyl, rug is by Cabin Crafts.

Dramatic highlight of first floor is suspended staircase, with Japanese garden underneath; gallery of traditional furniture appears through opening at left; carpet by Bigelow.

Old world charm combined with traditional British dignity is evident in the 19th century showroom of this well-established company with its pipe collection prominently displayed against white DuPont painted wall; other walls in beige Vicrtex, which also lines display units, tone in with American's blue leather on Charak chairs and Mohawk sandalwood carpeting: bench from Keller Williams upholstered in stripes of brown tones from Schumacher; column covered in Laverne wall covering; the view above shows its unique feature—the original Tiffany stained-glass panelled sliding door, on track from Sliding Door Equipment, which separates it from conference room, a corner of which is revealed, and the combination wood-paneled and vaulted Celotex acoustical tile ceiling with recessed fluorescent lighting in paneled part from Kenbert-Arpaj and overall lighting in vaulted area achieved with special lenses by Holophane; tables from Levbro.

Interior Designer: **Patricia Harvey, A.I.D.**
Installation: **Alfred Dunhill of London, Inc.**
Location: **New York, N. Y.**

Hans Van Nes

This view of the office of the president and chairman of the board which leads directly to the conference room through the walnut paneled recessed doors of Roddis Plywood shows clearly acoustical tile ceiling by Armstrong used throughout executive and conference areas with Holophane lighting dramatically bringing into focus antique pipe collection collected from all parts of the world and highlighting Mohawk carpeting in a subtle sandalwood tone, the predominant color in the room.

Showrooms

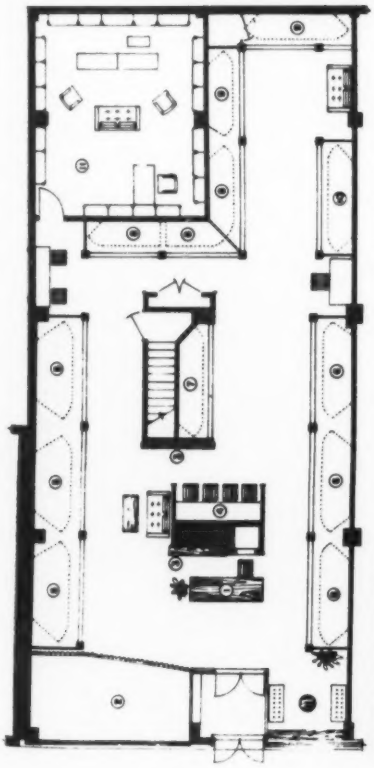
The subtle tones of sandalwood in the color scheme create a restful atmosphere in the president's office furnished with Kittinger desk and chairs; Schumacher's striped fabric covers cushion on Directoire chair; Winston sofa is upholstered in a Jofa fabric; Lehman-Connor classic design at windows is repeated in conference room.

Interior Designer: **Patricia Harvey, A.I.D.**
Installation: **Alfred Dunhill of London, Inc.**
Location: **New York, N. Y.**

Conference room is adaptable to small or large groupings; folding paneled wall from Roddis, source for all paneling and doors, can be drawn across to convert large area into smaller rooms for sales conferences or use of sales personnel; twenty-two foot table by Telasco is made up of several small tables put together for Board of Directors meeting, and Kittinger chairs are covered in American's leather; sandalwood color scheme of president's office is repeated here.

Secretary-treasurer's office strikes a different mood with Leopold contemporary furniture from Metwood setting color scheme of beige, turquoise and brown; Sidney Blumenthal brown, beige and black Loma-Loom carpets floor; F. Russell Anderson striped fabric at window; Parliament clock from David Barrett is traditional note; Flexalum Venetian blinds from Window Modes.

Louis Reens



Entrance to this contemporary showroom, with its feeling of smart efficiency and crisp spaciousness, is dominated by the eight-foot teak, black vinyl and polished steel reception desk from Roffman who also supplied the teak table and sofa upholstered in firm's own fabric shown in view below; behind it is dumbwaiter to facilitate pick-ups by waiting customers from sample department in basement; teak framed display fixture by Hinzman and Waldman on cork wall, alternately highlighting firm's various fabrics, can be removed to permit other types of displays; interior woodwork by same firm, with free standing square teak columns in front of sample racks supporting specially designed fluorescent troughs by Lightolier; white porcelain ashtray from Karl Mann.

Off-white walls are effective contrast to teak paneling and black and white mottled design in carpeting imported from Belgium; ceiling lighting units are on dimmer control by Luxtrol to increase or diminish intensity of light on sample racks from Multiplex; off-white Islon fabric covering certain walls provides additional display space; plants and planters from The Greenhouse.

Interior Designer: **Roman Heilman**
Chandler Cudlipp Associates, Inc.
Installation: **Showroom, Greeff Fabrics, Inc.**
Location: **New York, N. Y.**

Interior Designer: **Barbara Barondess MacLean, A.I.D.**
Installation: **Showroom of Mister Pants, Inc.**
Location: **New York, N. Y.**

Treatment of windows in plastic fretwork from Harvey Design Work Shop gives modern interest to this clothing manufacturer's showroom with its traditional furnishings and refreshing color scheme of ivory, lilac, powder blue and cobalt. Display racks of lucite brass by interior designer carry out window design; V'Soske lilac and powder blue carpeting complements two walls covered in Lloyd's ivory burlap and Marble International's travertine in same color on other walls; chair frames from Jos. Ginsberg upholstered in Schumacher textured fabric; antique crystal chandeliers obtained by designer in England set off tables and wormy chestnut doors fitted with Wm. Paine's bronze hardware; doors and tables manufactured by Theodore Amberg from designer's plans.

Entrance hall has dynamic effect with use of black in color scheme of ivory, apple green and lilac; Amtico vinyl inlaid with brass from Herbert Bright adds touch of elegance, walls are covered in acoustic felt by Central Felt & Fabric; black iron ducks and bronze planters are from Fan Company.

A combination of new and old is a feature of this showroom for junior clothing: view of combined showroom and reception area shows Schumacher carpeting in peacock blue (used throughout), walls covered in Wall Trends white vinyl, and front of counter in Laverne printed canvas; French provincial tables and chairs were refinished in peacock blue and outlined in white; wood dividers are of Roddiscraft plywood installed by Capitol.

Interior Designer: **Ethyl Alper, A.I.D.**
Installation: **Devonbrook, Jr.**
Location: **New York, N. Y.**

George Szeberenyi

↑ *Waiting area beyond entrance to showroom has Cumberland bench of stainless steel with cushions upholstered in peacock blue and mist yellow printed vinyl from Walls Today set against oak divider topped by antique finials; fern plant is from Kean Associates.*

← *One wall in conference room is covered in Laverne printed canvas providing dramatic background for Cumberland table and chairs upholstered in peacock blue and mist yellow printed vinyl from Walls Today; Pella folding door.*

Attractive executive office achieves textural interest by use of Louis W. Bowen cork wall covering and Gian Matrix blue and brown fabric on window shade; Jens Risom furniture, Herman Miller posture chair and Metropolitan pendant lighting fixture complete the contemporary decor.

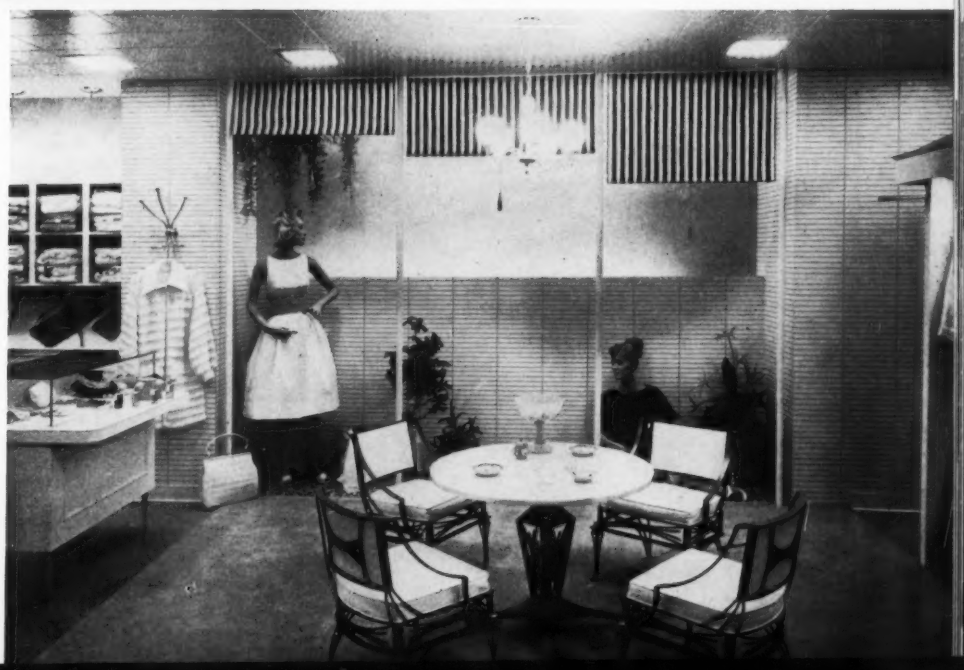
As an example of showroom design abroad, the handsome interior shown here combines antiques and contemporary furniture (the latter produced under license from Parzinger Originals) against a background of biscuit beige walls and carpet, accented by amber velvet draperies behind the white grille dividers; lengths of fabric samples are designs from Jofa and Schumacher plus special English prints designed by Mr. Siddeley; upholstery fabrics include turquoise antique satin on the sofa and chairs grouped with it, blue stamped silk velvet on the club chairs; fabric samples are stored behind the sheer curtains, and double doors at the end of the showroom lead to the offices.

Interior Designer: **John Siddeley, A.I.D.**
Installation: **Showroom**
Location: **London, England**

STORES

Interior Designer: **Vera E. Paul**
Installation: **Miss Sylvia Shop**
Location: **Chicago, Illinois**

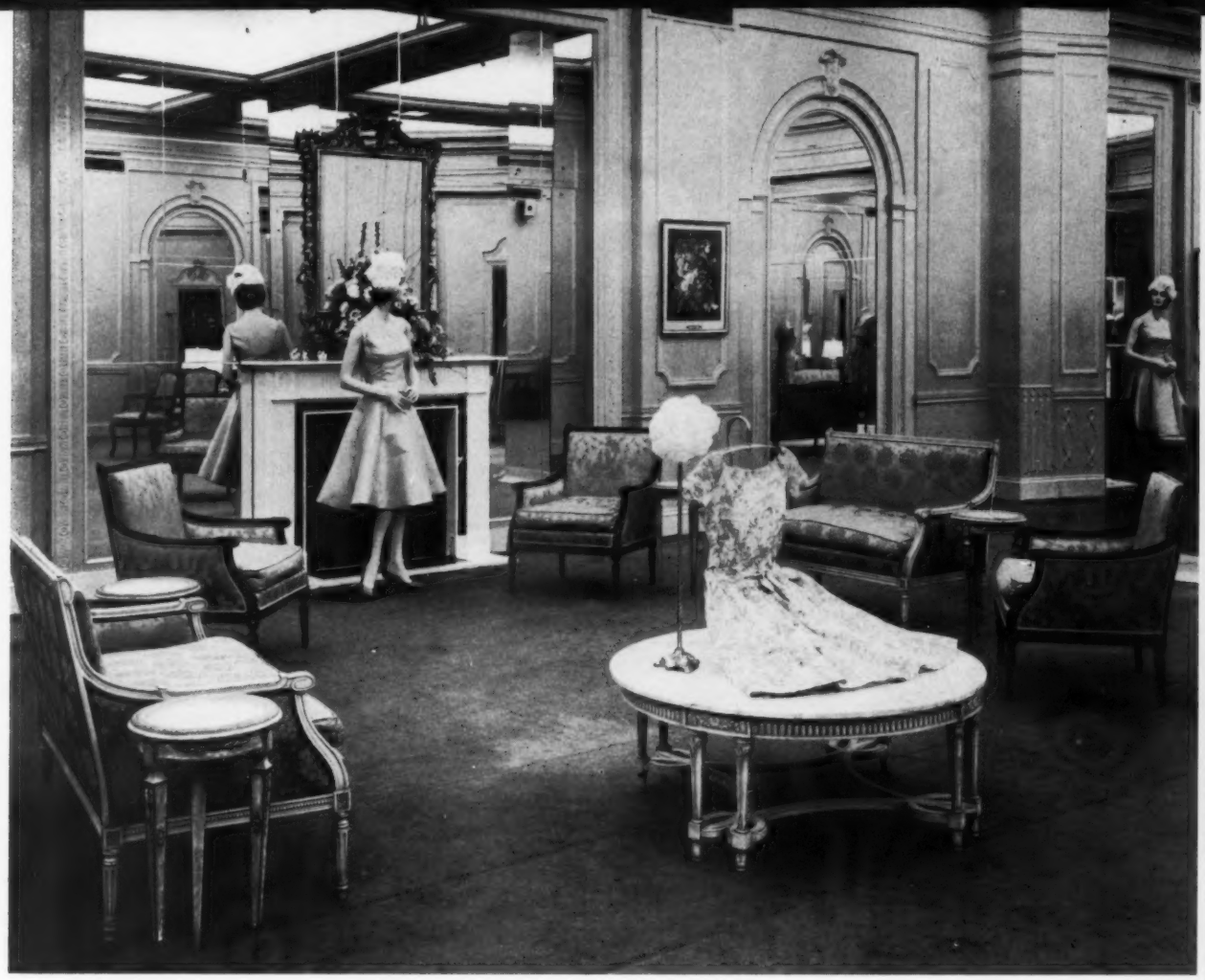
Canopied entrance is flanked by Silvestri cast stone cherubs against background of white mosaic tile. Interior measures only 32' x 17' but has feeling of spaciousness with all its racks, display cases and merchandise; color scheme is white, gray and tones of yellow: Laverne white and gray "brick" wallpaper, sand-colored carpet from American Rug & Carpet Co., white Naugahyde upholstery on Continental Metal chairs (from M. D. Barr) finished in "weathered" brass; chandelier from New Metal Crafts; display background combines striped Saran shades from Woodard with white pole frames; flowering plants from Albert C. Buhring lend decorative touches. View of fitting rooms shows white louvered doors and white benches from W. C. Owen; flooring in foreground is Armstrong pewter gray vinyl.



Gloria Bamberger

Interior Designer: **Erald Parker Harrington**
Installation: **Chez Ninon**
Location: **New York, N. Y.**

Furnishings in this smart dress salon are primarily antiques, owned by the clients and refinished by John Hunter Jones; sofas by De Angelis were added at either end of the room for additional seating, with Sutton Glass tall mirrors above for increased depth; color scheme is in tones of beige and pale blue: Schumacher Dacron curtains and Treganowan carpet in beige, Brunschwig & Fils damask on the sofas, and Jofa tapestry on the bérgères in blue and beige, love seat in Erbun beige stripe, flanked by pair of chairs in Stroheim & Romann pale blue satin.



Saks handsome new dress salon has quiet air of elegance with paneled walls painted soft gray blending with wall-to-wall carpet by Bigelow; all furniture was made by Meyer-Gunther-Martini and combines pieces in natural fruitwood with painted finishes of antique white, green and blue, and upholstery fabrics are French silk damasks in blue, yellow and beige with accents of orange; although furnishings are primarily French, there is a pleasing mixture of 18th century English pieces including Friedman Bros. Chippendale mirror and William Jackson marble fireplace; lighting is a combination of fluorescent and incandescent on dimmer controls.

Martin Helfer

Interior Designer: **Ernest Bonnamy**
Kahn & Jacobs
Installation: **Park Avenue Room, Saks Fifth Ave.**
Location: **New York, New York**

Stores

LOBBIES

Background materials of lobby combine white marble floor with dark gray inserts, white marble columns (Vermont Marble Co.), gray oak paneling on two walls by Schick-Johnson and doors in pewter finish with brass trim; custom design, 5-foot diameter lighting fixtures of pewter, glass and silver, made by New Metal Crafts, provide dramatic highlights, and plantings by Don Epstein add pleasing decorative notes. Building architect was Shaw, Metz & Associates.

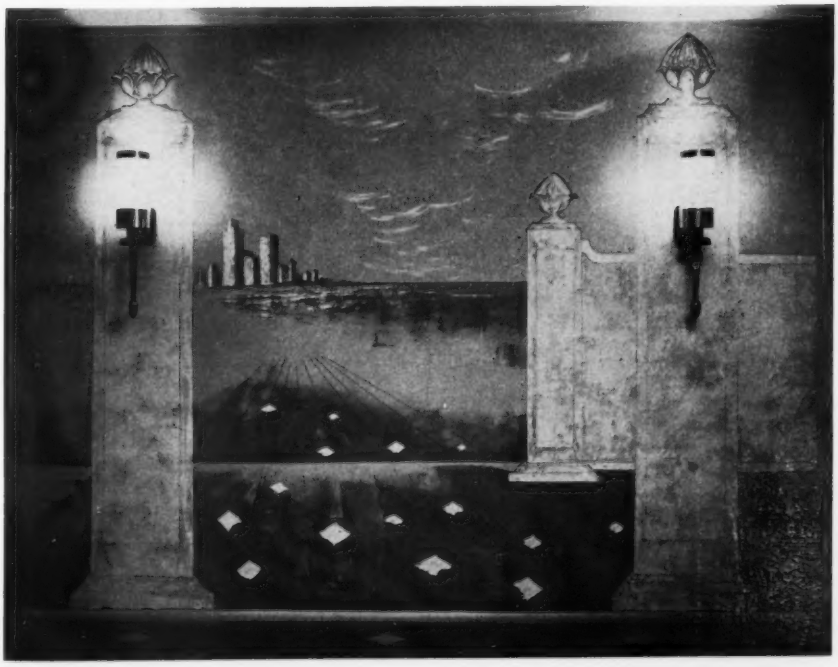
Interior Designer: **Evelyn Mayer**
Installation: **Lobby, 1550 Lake Shore Drive**
Location: **Chicago, Illinois**

Two seating areas in lobby are defined by custom charcoal carpet with white carved border, woven by Boss Co. and supplied by Contractors' Furniture & Carpet Co.; chairs from S. J. Campbell are covered in Merwitz crimson and white fabric, Directional sofa is flanked by Garland end tables with white marble tops from Italian Marble Co., custom coffee table was executed by Paul Smithson & Son, and lamps are Mottahedeh apothecary jars covered with antiqued mirror by New Metal Crafts with shades by Diana Lee Studio; painting above custom hi-fi commode, made by Diebold's Cabinet Shop, is by Keith Boyle, that above sofa is by Mary Gehr, both artists represented at Feingarten Galleries.

Idaka

Extensive window areas in lobby are curtained in custom-woven draperies from Correlated Designs; furniture includes custom bench, tables and chairs (in second bay) by Garland, other chairs from S. J. Campbell; abstract brass sculpture on black marble base (left) and suspended "Birds in Flight" of aluminum are by Harold L. Kerr.

Corridors on all 31 floors of apartment house feature handpainted murals by Don J. Anderson adding depth and an outdoors feeling to these areas; colorings of deep cornflower blue, pale delphinium blue and off-white are echoed in the Mohawk carpet, and the diamond motif of the carpet is repeated in the base of the mural; silver and black lighting fixtures from Luminaires have been integrated with the mural design.



Restoring the classic grandeur and retaining the architectural features of the lobby in accordance with the client's wishes was the problem posed for the interior designer on this assignment. Solid walnut paneling was stripped of its many previous finishes until the original wood was exposed and antiqued; Schumacher's draperies in gray and blue, part of the delicate classic color scheme, were substituted for original shutters; Gulistan carpeting covers the floor. Directoire bench from Schieffer Studio is upholstered in a Boris Kroll fabric with the Kittinger sofas and chairs covered in other Kroll designs; on tables from Interior Imports, in front of sofas, are ashtrays from Select Imports; other end tables by Meldan, who also supplied the kidney-shaped desks with surfaces of Formica; all fabrics Scotchgarded and Pyroset treated.

Interior Designer: **Cecille Hargrave**
Installation: **Lobby, Melrose Hotel**
Location: **Dallas, Texas**

The unusually bold ruby and saffron Edward Fields rug sets the color scheme for this traditional lobby with its feeling of a by-gone era up-dated; specially designed I. Albert crystal chandeliers and wall brackets accent the elegance of the setting against the saffron Viertex walls; contemporary black and white lithographs by Antonio Frasconi framed by New York Graphic Society with red mat and gold frame complement the P. Nathan furniture, the seating units of which are upholstered with ruby damask from Arthur H. Lee; antique tea canister from Frank Kay.

Interior Designer: **Beryl S. Austrian, A.I.D. Intramural, Inc.**
Installation: **Lobby, 945 Fifth Ave.**
Location: **New York, N. Y.**

Interior Designer: **Lee Chambers, A.I.D.**
The H. Chambers Company
Installation: **Lobby, Wynnewood Towers**
Location: **Baltimore, Md.**

In a different mood of classic elegance is this spacious lobby whose dropped center ceiling of charcoal grey is accentuated by supporting columns covered in Winfield vinyl foil from Denst & Soderlund which also is used to enlarge the door frames; the design of the Gulistan carpeting blends well with the vibrant Boris Kroll blue, green and purple stripe upholstery on Heritage high-back lounge chairs and lime green antique satin upholstery on other furniture; Scalamandrè overdraperies have white fret braid; marble tops on Heritage table, bases from Hilgartner, two round fruitwood tables are from Henredon; lamp shades of white linen from Marshall Studios grace the glazed white ribbed ball bases by Lucia Arkin, the baroque gold leaf candlestick models from Frederick Cooper and brass column bases by Diamond-Rolleri; white glazed planters from Architectural Pottery.

Skillful planning and imagination transformed an unexciting and cluttered traditional apartment house area into this handsome and fresh looking lobby by retaining part of the marble walls and covering some with rich wood wall panels and others with floor-to-ceiling mirrors from I. Schwartz; Orrefors crystal wall brackets from Hansen were installed in place of table lamps; Singer benches in Boris Kroll fabrics against walls tie in with custom built planter and consoles; the handpainted mural of Central Park by Cathrine Fligg is highlighted by modern lighting cove installed for indirect illumination with dimmer.

Interior Designer: **Hans N. Wormann**
Installation: **Lobby, 956 Fifth Ave.**
Location: **New York, N. Y.**

HOSPITALS

Interior Designer: **Evelynne Holtz, A.I.D.**
Installation: **Southbridge Nursing Home**
Location: **Southbridge, Mass.**

In nursing home catering mainly to needs of aged, an early American quality in background and furnishings has been established by the interior designer, with walls of entrance hall in Louis W. Bowen wallpaper, complementing floor of cork tone vinyl asbestos from Patterson, Flynn & Johnson; chandeliers from Arco.

Louis Roens

Two living rooms (one on each of two floors) have blue, green and white or persimmon and mustard color scheme, evident in Schumacher wallpaper and matching curtain fabric, the furniture by Heywood, Wakefield and by Tell City, with upholstery of Foam-Tex in Naugahyde vinyl covering; multicolored braided rugs are laid over cork vinyl asbestos floor, both from Patterson, Flynn & Johnson; tole lamps from Eastern Art Studios.

Patients' rooms, shown at right and on opposite page, have walls painted pastel color establishing color scheme of which there are seven, each matching background of Scroll Products curtains and bedspreads; hospital beds by Hard Mfg. Co., rockers by Berkline, upholstered in Naugahyde; lamps from Herco; Kentile vinyl flooring.

SCHOOLS

Interior Designer: **Frederick W. Davis, A.I.D.**
Installation: **International House**
Location: **New York, N. Y.**

This well-known and internationally famous dormitory and social center for college students from every country in the world achieves an indefinable cosmopolitan air in the Main Lounge despite the all-national selection of products; contemporary furnishings harmonize with the classic architectural features; furniture from Dunbar upholstered in Herman Miller and U. S. Rubber fabrics, subtly lighted by Lightolier's ceiling fixtures.

Another view of the Main Lounge with the Gauguin palette of colors—reds, oranges and olive green—in the Jack Lenor Larsen draperies adding drama to the atmosphere; Ernest Treganowan area rugs used throughout; table lamps from Luten-Clarey-Stern.

Reception Room decor of International House was adapted to furniture already in use; soft greens and beiges of color scheme with red accents are keyed to 19th century scenic; lamps from Warren Kessler are appropriate selections.

Light gray and charcoal terrazzo flooring in Coffee Shop carried through from Main Lounge is perfect background for persimmon and jade green Naugahyde from Bella on banquettes and chairs by Thonet which is source also for tables; Japanese cylindrical lighting fixtures from Bonniers; printed Fiberglas at windows.

Kal Weyner

Student lounge in Long Island University's new Residence Hall, recently opened on 10-acre Zeckendorf Campus in downtown Brooklyn, is designed as meeting place for residents during evening hours; area groupings are defined by Cabin Crafts rugs from K. N. Paster in charcoal, reds and yellows, on Matico black and white spatter-dash vinyl floor; curtains of L. Anton Maix fabric and upholstery fabrics on furniture by Monarch, Directional and Selig repeat the rug colors; plastic-top tables and vinyl upholstery were selected for ease of maintenance; lamps by Warren Kessler and Stadler-Neuwirth.

Interior Designer: **Barbara Skouras**
Ellen L. McCluskey Associates
Installation: **Lounges, Long Island University**
Location: **Brooklyn, New York**

Similar furnishings are used in faculty lounge but with change of pace in colors: L. Anton Maix natural, black and white casement curtains. persimmon and yellow upholstery on seating pieces by Monarch and B. G. Mesberg; white walls in both rooms are accented by colorful contemporary paintings.

Interior Designer: **Barbara Skouras**
Ellen L. McCluskey Associates
Installation: **C. W. Post College**
Location: **Brookville, Long Island, N. Y.**

In faculty lounge, white painted walls are contrasted with one wall of Flexwood installed by John Hartell; Kravet green on yellow linen is used as draperies and sofa upholstery; textured carpet from K. N. Paster is green, and orange is used as accent color; furniture is from Kittinger, Hickory and Biggs; lamps by Lightmakers.

Typical student's room has beige walls, Matico beige tile floor, L. Anton Maix green, orange, blue and yellow curtain fabric; furniture by Simmons and B. G. Mesberg is upholstered in orange, and Lightmakers lamp is painted to match.

Student game room combines white walls, beige tile floors and persimmon Spinning Wheel rug with tones of persimmon and yellow in Kravet printed fabric and Elko textured tweed; furniture from Hickory, Kittinger and Biggs; lamps by Lightmakers.

BOWLING ALLEYS

Interior Designer: **Sylvia Berman, N.S.I.D.**
Installation: **Rosedale Bowling Lanes**
Location: **Rosedale, N. Y.**

Spirits are lifted by the bright, fresh decor of this restaurant-cocktail lounge in sunny color scheme of orange, yellow and gold; progress of games can be followed or the drapery of Henry Cassen fabric can be drawn to close off bowling alleys executed by Bar-Chris Construction Corp.; Alexander Smith carpeting covers the floor. Burton Yoleu, A.I.A., was the architect for the installation.

Dennis Purse

Raised above floor level for added interest, the lounge serves three functions—relaxation, dining and as shown here, for socialization; bar stools and bar from Bar-Chris, with all leather on chairs and stools from Gilford Leather.

Another view of the lounge; spaciousness in depth and a feeling of the outdoors is obtained by the landscape mural of ancient ruins executed by Alexander Cappodonna and Wes Williams; lighting fixtures from Lightolier, tables and chairs from Bar-Chris Construction Corp.; planters and plantings from L. C. Kind.

CLUBS

Interior Designer: **Dale Weidman**
Installation: **Port St. Lucie Country Club**
Location: **Port St. Lucie, Florida**

As shown below, country club-yacht club lies between championship golf course and docks on St. Lucie River. At top of page is shown entrance and broad lawns of clubhouse; building is characterized by Bahamian plantation architecture, with pitched roof, wide overhang and louver frieze to make the most of balmy breezes.

Port St. Lucie Country Club, located just north of Palm Beach, is both ideal and unique. It is not only a country club community of completely equipped houses surrounded by facilities for golf, boating and fishing—with a rallying social center, a country club-yacht club, offering all the outstanding advantages of luxurious country club living—but it represents a perfect co-ordination between the architect, interior designer and landscape designer. The department chiefs, working together as a team, analyzed the scope of all facilities which would be needed and created a design theme to be followed throughout, involving an eventual 1,285 houses, an administration building, a clubhouse to serve as an activities center, and a shopping center. The cost of the entire enterprise is estimated at $20,000,000. James E. Vensel, A.I.A., is chief of planning and architecture; Dale Weidman is head of the interior designing department; and William H. Grant, jr. is chief of landscape design. The vacation houses are built in groups of 250 and follow one-, two- and three-bedroom designs; they are of concrete-block-and-stucco construction, centrally heated and air-conditioned, with marble chip roofs, awning windows and terrazzo floors. Interiors are co-ordinated with ten basic color schemes. At the Administration Building guests receive their first surprise when the bell-hop boards a motor scooter and roars off down the landscaped parkway ahead of their car to lead the way to their quarters. Instead of a room number, their key bears a street address on one of the two-lane, landscaped thoroughfares that curve through this Gold Coast colony.

Lounge area near entrance of great hall of clubhouse features trough-lighting frieze and clerestory windows; furniture grouping includes cabinet and flanking chairs by American of Martinsville, source also for lamp tables at Floridian sofa and upholstered chairs in tones of turquoise, royal blue and emerald, matching Bigelow carpet from Conway Hamilton; sofa lamps by Tony Hill, lamp on chest by DeMaray; white sailcloth curtains of Charles Bloom fabric are printed in olive and blue.

Bar lounge has Bigelow dark green and turquoise flagstone pattern carpet, from Conway Hamilton, and Lee Harris custom linen curtain panels in turquoise and olive, background for Thonet furniture, the upholstered items from Floridian, in turquoise and olive vinyl; occasional tables by American of Martinsville; Tony Hill lamps.

Great hall of clubhouse measures 48' x 95', features ceiling beams weighing two tons each, curving overhead like an inverted ship's hull; ceiling decking is fir, finished to match wall sheathing; copper hood of baronial fireplace at rear shelters grill; Bigelow carpet, supplied by Conway Hamilton, is blue and green; furniture by Thonet, custom chandeliers by New Metal Crafts; Edward Don table appurtenances.

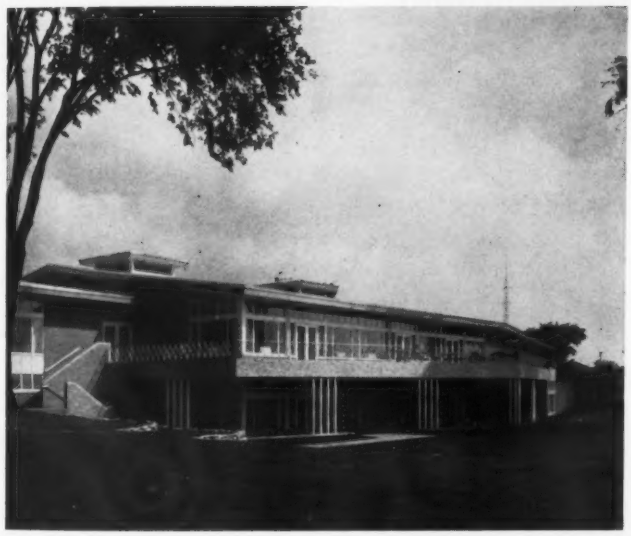
Screened porch, overlooking pool deck and yacht dock, has green terrazzo floor, background for Brown Jordan furniture with sage aluminum frames and white plastic webbing; window valance is yellow and white sailcloth from David & Dash, matches accent pillows.

Interior Designer: **Dale Weidman**
Installation: **Port St. Lucie Country Club**
Location: **Port St. Lucie, Florida**

Bar has Bigelow turquoise and dark green carpet, supplied by Conway Hamilton, matching that in lounge beyond, with Thonet walnut tables and chairs in walnut, with cane backs and turquoise and olive vinyl seats; hurricane lamps from Edward Don, bar by A. L. Marcus.

Interior Designer: **Walter Ludwig, A.I.D**
Installation: **Flint Golf Club**
Location: **Flint, Mich.**

Crooks Studio



View at top shows lounge with beamed ceiling and furniture arranged to accommodate groups for conversation; Masland carpet is mustard and can be easily removed to expose teak parquet floor for dancing; walls have Murals wallpaper, and curtains are of Greeff blue, green and mustard printed cotton; furniture by Baker, Wycombe-Meyer, Fine Arts, and Heritage; Finland House lighting fixtures. Center view shows club overlooking golf green. View, below, shows dining room which can be divided into smaller areas by folding panels; carpet is continued from lounge, complements hand-painted mural, Stroheim & Romann fabric on Shelby-Williams chairs and Hexter striped curtains.

Messina Studios

Interior Designer: **F. Gerald Tomlin, A.I.D.**
Titche-Goettinger
Installation: **Eastern Star Home, Masonic Order**
Location: **Fort Worth, Texas**

Flanking chimneybreast, as shown above, is pair Biggs American Chippendale sofas in Valentine off-white antique satin; old brass chandeliers and sconces are antiqued. At left is view of West Drawing Room, painted white and with series of windows curtained in Reese B. Davis cooling blue and white resist linen matching upholstery of sofas; Whitlock Regency chairs are lacquered black and upholstered in Scalamandrè indigo silk velvet, other furniture from Biggs.

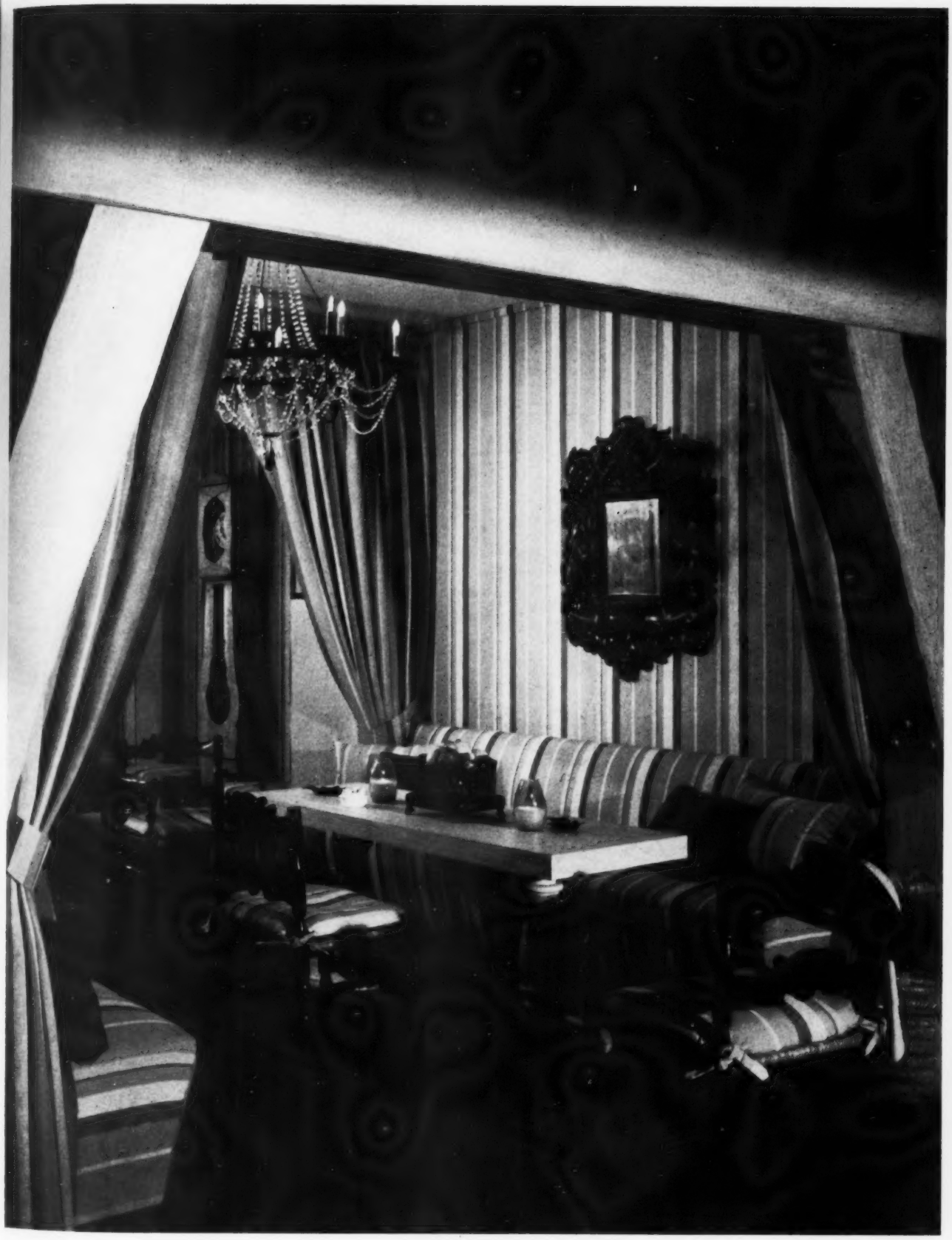
Interior Designer: **Wayne Davidson, N.S.I.D.**
Installation: **Coral Ridge Yacht Club**
Location: **Fort Lauderdale, Fla.**

Lounge has stimulating quality stemming from terrazzo floor contrasted with Leonard area rugs and walnut sheathing of walls; windows have Maria Kipp off-white overcurtains combined with white, blue and green Fiberglas from David & Dash, source also for fabrics on furniture in antique white finish distressed with blue; Sharmal lounge chairs with Shepherd casters are in fabrics by Kravet; standing ashtrays throughout, from Laverne. Men's card room, at left, is given color and design interest with overcurtains of Reese B. Davis beige and brown cotton print in pattern of yacht's wheels and eagles, combined with David & Dash yellow Fiberglas matching Naugahyde on American Chair Co. chairs painted white; Archibald Holmes carpet is in mustard tones and off-white. Cocktail lounge, shown below, has quality of boat deck and overlooks yacht basin; walls are sheathed in walnut, contrasted with Grace Richey Clarke blue and white woven wood shades matching Archibald Holmes carpet; American Chair captain's chairs, finished antique white, have sailor blue Naugahyde pad seats contrasted with red bar rest of same vinyl; tables are from Thonet, source also for lounge chairs, in blue and turquoise Saran from Kravet.

Clubs

Interior Designer: **Michael Taylor, A.I.D.**
Installation: **Squaw Valley Lodge**
Location: **Squaw Valley, California**

This handsome private club for ski enthusiasts was created in a basement area previously occupied by a sports shop; the designer has provided architectural interest without making major structural changes by adding beamwork (laminated plywood finished to give a hand-hewn look), a fireplace with brick seating area, and wall coverings in varying textures and materials; color scheme is combination of brilliant red and orange tones—Berven carpet (designed by Dorothy Liebes) in bright reds, Herman Miller solid red fabric for cushions along the fireplace wall, and Rowen red and orange stripe for upholstery on McGuire rattan chairs; walls in views shown on this page are covered in Louis W. Bowen burlap paper, and striking accessories include antlers with colorful hats, a framed collage, and an English military lantern. This installation was awarded an honorable mention in the recent interior design competition sponsored by S. M. Hexter.

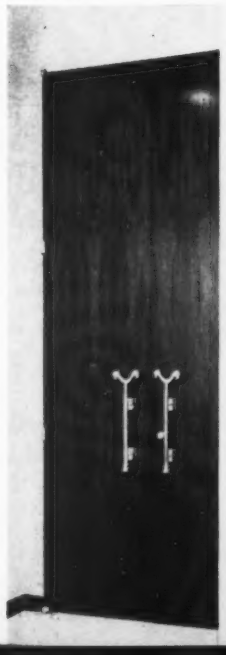


Banquette seating area of club is defined by brilliant red and orange striped fabric from Rowen which is used as draperies, wall covering and upholstery, blending with Berven carpet; beamwork was added throughout to provide architectural interest and conceal pipes and ventilating ducts; decorative interest is enhanced by use of interesting antiques including a tall clock, carved wood mirror and black iron chandelier.

Dining room has Diament handprinted wallpaper mural combined with Vicrtex linen-texture wall covering; Silvestri wall plaques are mounted on antiqued yellow felt panels; Lightolier chandeliers are antiqued wrought iron, and Rugcrofters carpet is old gold and blue; chairs and tables from Shelby-Williams, navy blue and antiqued white Naugahyde upholstery. Cocktail lounge back bar has five-panel plastic "money tree" mural executed by Althea Harper, incorporating foreign coins, crushed glass tree trunks, brass wire leaves and handblown fruit. Cocktail lounge and bar, below, has one wall of walnut paneling and brass stripping, with other walls covered in Gilford ecru vinyl, combined with Rugcrofters beige and tangerine carpet; curved divider incorporates Denst & Soderlund Rondelays in brass frames, and circular banquettes are in Interchemical burnt orange vinyl; tables and chairs by Shelby-Williams, the latter upholstered in avocado vinyl; mobile, executed by Byllee Lang, incorporates brass rods, stained glass and liqueur bottles. This installation received an honorable mention in recent interior design competition sponsored by S. M. Hexter.

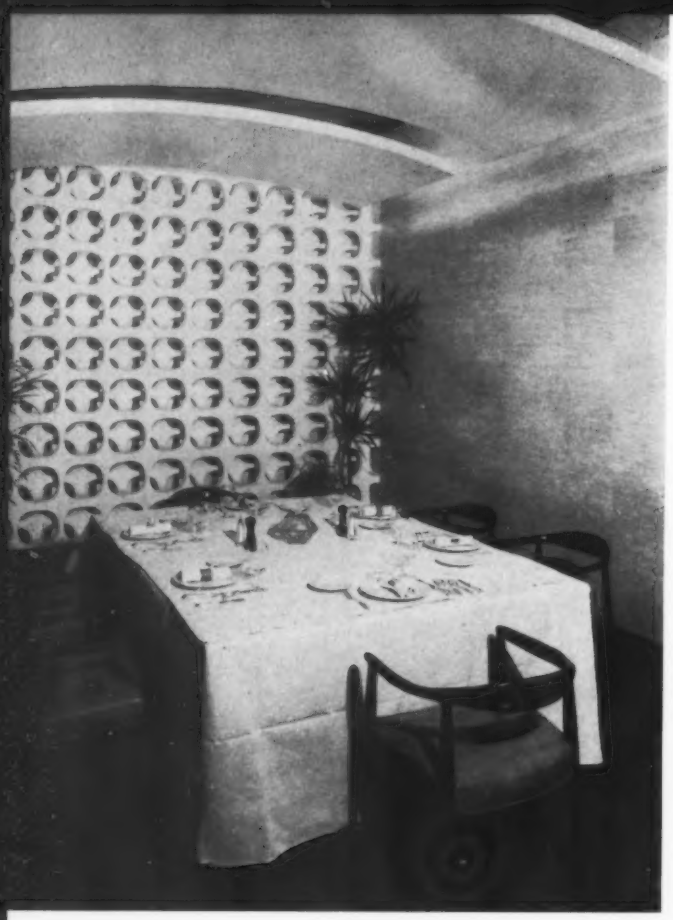
Interior Designer: **Milton Glaser, A.I.D.**
Installation: **Executive Club**
Location: **Richmond, Va.**

James Vincent



Interior Designer: **Sally A. Dryden**
Architect: **William B. Tabler, A.I.A.**
Installation: **Time Inc. private dining rooms**
Location: **New York, N. Y.**

High ceiling with series of apertures for indirect lighting dramatizes corridor leading to respective private dining rooms, Amtico travertine floor is laid in herringbone pattern; detail of walnut doors, by Wm. Somerville, with J. Roth brass lettering, is shown at left; hardware by Luten-Clarey-Stern, source also for panels of bamboo segments flanking Fuller Construction tall glass doors.



Interior Designer: **Sally A. Dryden**
Architect: **William B. Tabler, A.I.A.**
Installation: **Time, Inc. private dining rooms**
Location: **New York, N. Y.**

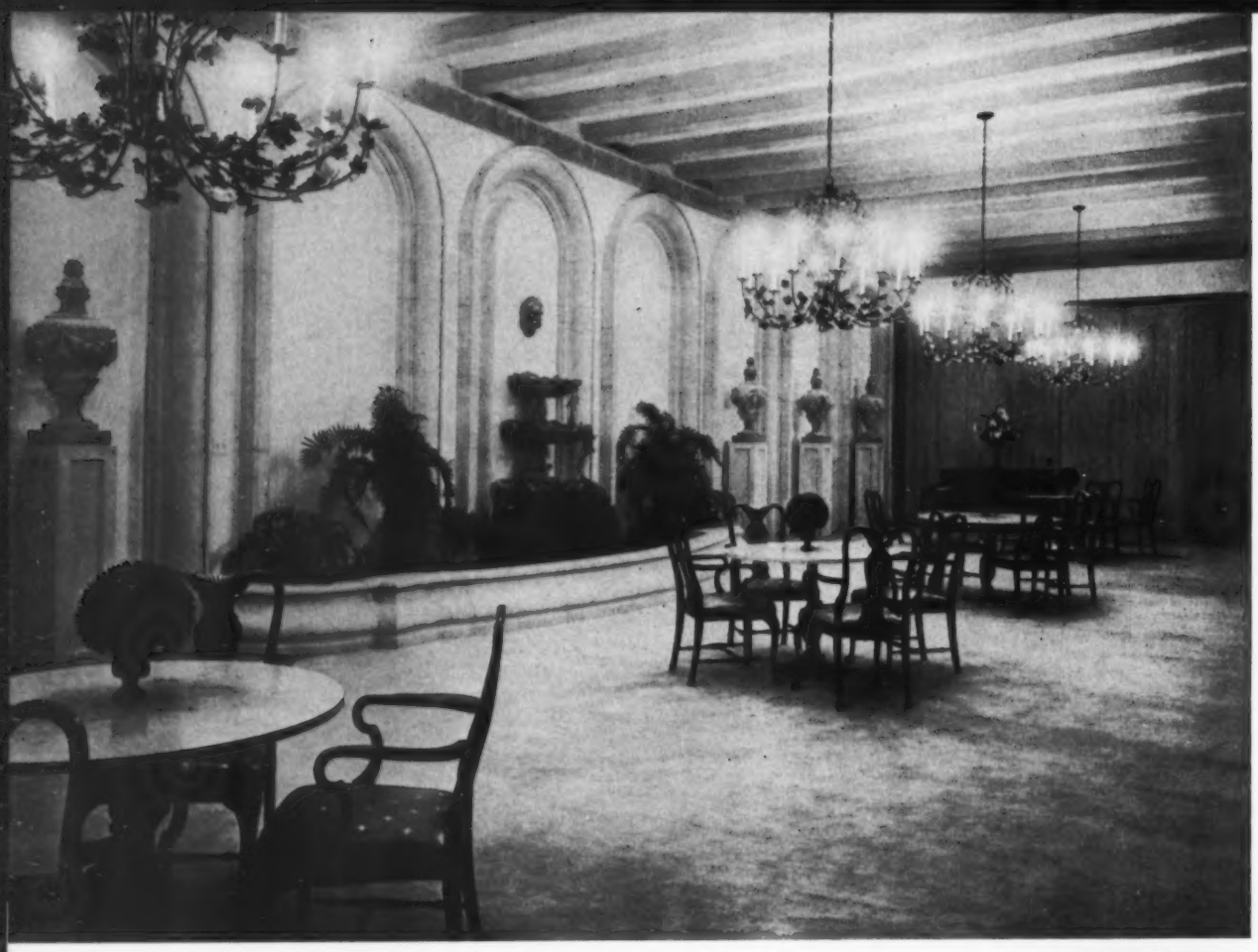
Dining room shown at left has blue ceiling, background for white dropped contour panels matching Vicrtex covering three walls; fourth wall is Murals molded white composition lighted from behind for decorative effect; salt-and-pepper carpet is from L. Jones, Helikon chairs are in Adams burnt yellow leather; Ruehrs plants in Avard planters.

Large dining room, right, has illuminated ceiling designed by interior designer, window wall curtained in Kravet red, brown and gray fabric woven with silver and gold Lurex by Dorothy Liebes, contrasted with Vicrtex off-white wall, background for Moroccan antique screen from Probber; L. Jones carpet is "Life" red, Helikon armchairs are upholstered in Adams burnt yellow leather; Ruehrs plant is in Avard rosewood planter. Leslie Wheel was lighting consultant for entire project.

Dining room, left, adjoins large dining room shown on opposite page and is used for meetings, has entrance bay with planter opposite window wall; armchairs, upholstered in Adams burnt yellow leather, are by Helikon, source also for lounge chairs in Boris Kroll brown and beige striped fabric; lamp table is by Roffman, lamp from Beatrice O'Brien; carpet is salt-and-pepper color, comes from L. Jones; Interiors Import applique on wall covered with off-white Vicrtex.

Largest dining room doubles as conference room with Marshall Wood dropped ceiling and rosewood sheathing on walls, has Roswell Snider rosewood table in two sections with removable top accommodating 20 persons (removed, a smaller top underneath accommodates 12); armchairs from Denmark are in Adams burnt yellow leather, L. Jones carpet is salt-and-pepper; Interiors Import clock and barometer hang above Probber cabinets; door hardware from Luten-Clarey-Stern.

Smallest dining room, accommodating table for four (not shown), appears at right with Norbar gray linen curtains, Murals soft gray glasscloth on walls and L. Jones salt-and-pepper carpet, background for Helikon lounge chairs upholstered in Boris Kroll gray and copper striped fabric; lamp table is by Roffman, lamp is from Beatrice O'Brien; mirror wall panel from Academy Glass is faced with Luten-Clarey-Stern screen panels; wall covering is Vicrtex.



Opulence with meticulous adherence to good taste characterizes this southwest club furnished by the designer and his associates, Everett R. Caldwell, A.I.D. Affiliate, Mary Ellen David, A.I.D. and Joseph R. Herzer. The Terrace Room shown above, used at breakfast and for cocktails, is conspicuous for its feeling of open space which heightens the effect of the rug from Tem-Po-Asia with a border inspired by old Spanish tiles; metal lighting fixtures in leaf design by Greene Bros. contribute to this atmosphere; fountain and finials from Erkins Studio and plants from Dick Garner; chairs by Grand Ledge are upholstered in Lackawanna leather with tooling done by Herzberg; tables from Woodard.

Interior Designer: **Frank H. Guse, A.I.D.**
Installation: **Fort Worth Club**
Location: **Fort Worth, Texas**

Emerald and blue predominate in color scheme of the Palm Room at left against one white plaster wall and dark blue vinyl on other walls from Hexter; Bigelow carpet in blue-emerald and bronze set scheme with brass accents in cabbage palms covering columns and on the blue-emerald on white Grace Richey Clarke blinds; white lacquer grille screens and bar nails from Luten Clarey & Stern; chairs from Erwin Lambeth with exception of iron chairs which are from Yale Burge; banquettes covered in a textured emerald handweave by Goldschmidt.

View of lounge with Greene Bros. lighting fixtures highlighting classic design of Bigelow carpet in blue, brown and beige with Scalamandrè draperies and Jofa fabric on sofas from Iobe carrying through this color scheme; lamps by Brach Allen.

Tenth floor lobby built around antique Japanese screen and used as wall hanging incorporates its lime, cinammon and maple colors in Bigelow carpet with Adams leather on Ficks Reed ottoman and Decorative Fabrics upholstery on Iobe sofa and chairs repeating same colors; coffee table from Ficks Reed, end tables from A. D. Pickett and lamps by Jane Ellis; tassels by Hudson-Rissman.

Interior Designer: **Frank H. Guse, A.I.D.**
Installation: **Fort Worth Club**
Location: **Fort Worth, Tex.**

Stark simplicity of the Nordic Room with decorative window plastic from Althea Harper is a sharp contrast to the other rooms in the club; beige, brown and turquoise color scheme complements wood paneled walls; chairs owned by the club and used before redecoration were covered with Hexter fabric; Tem-Po-Asia rug.

In this private dining room called the Regency Room with its unusual antique chandelier, the classic design in the Greeff draperies is repeated in the border of the Tem-Po-Asia carpet; Karges chairs in black leather are foil for yellow-green in body of carpet and white and gold regency colors in fabric and border; flowers from Dick Garner.

Plaster walls of main dining room were painted and glazed to give the appearance of old French walnut and to tie in with architectural details of room, one end of which was redesigned to create breakfront finished in Venetian red, the accent color in the color scheme of beige and shades of gold; Grand Ledge chairs upholstered in Lackawanna leather with tooling by Herzberg; Patterson fabric at windows, lighting fixtures by Greene and flowers from Dick Garner.

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1

Market Spotlight

continued from page 122

For Contract Installations

1—New multiple seating unit designed by Norman Heckler Associates for Monarch Furniture is one of 30 variations ranging from single to four seaters, combined with tables or without; exposed wood is solid walnut and table surface is plastic.

2—An excellent solution to the office wardrobe problem is offered by Hugh Acton in a wall-hung closet with oiled walnut front panel, chrome finished hat and luggage compartment; dimensions are 28″ x 72″.

3—One of a series of new contract chair designs by Ted Michals Co. available from Buckstaff Company: offered in five basic combinations of material including maple and walnut.

4—From the Leopold Company, this "split-level" executive desk is part of firm's Template Group; working surface is white plastic, exposed wood is American walnut veneer with solid lumber core; legs in satin chrome or bronze are equipped with adjustable glides; designed by Charles Deaton.

Continued on page 218

2

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4

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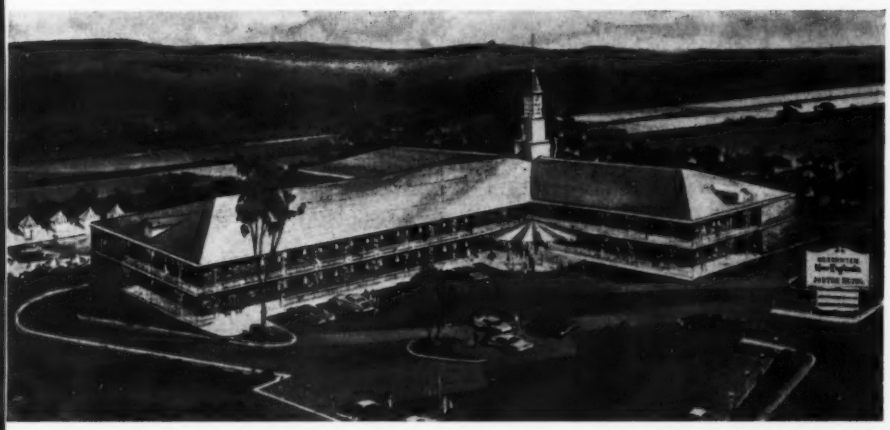

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Beautycraft Dual Sleeper

The bed-sitting room, which has supplanted the strictly functional type of hotel bedroom, has influenced Beautycraft Furniture Industries, Inc., 1301 Northwest Seventh Avenue, Miami, Florida, (specialists in contract furniture) to design a complete furniture unit so versatile in concept the basic design can be tied in with any style selected by the interior designer. There are six basic units in the line from which a great many variations of room set-ups can be arranged. Working on the premise that a dual sleeper should have both seating and sleeping comfort, the designers have created these units on the basic spring principle; but they are constructed with a special type which not only makes them comfortable for

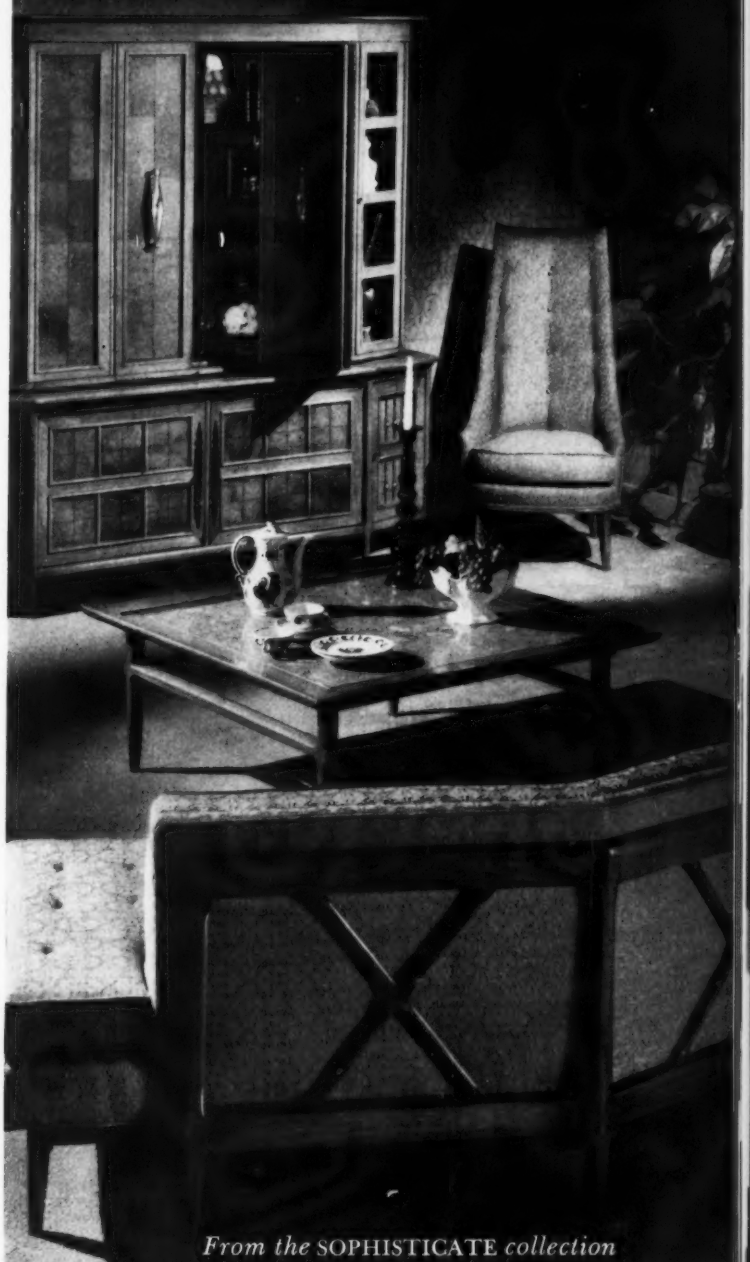
both purposes but also prevents the mattress from buckling when sat on, whether it is foam rubber or spring. The twin bed unit is available with either end table or desk attached, and behind the pillows are storage compartments. For a long wall area, the twin bed unit, measuring approximately 12′ 6″ overall, comes with six cushions; when opened, the four center cushions become the headboard, and the end pillows drop down and are converted into night table shelves, lined with Formica. These units require no more square footage than the usual dual sleepers. They are also extremely light to handle: extra long pulls, in matching slipcover fabrics, open the sleeper unit shown here; on other units, a light pressure with the foot gently moves the sleeper into position, and the units lock themselves automatically. Write for a catalog.

Plywood Has Permanent Acrylic Paint Overlay

The Georgia-Pacific Corp., Equitable Bldg., Portland 4, Oregon, has just developed a new exterior plywood with a permanently colored acrylic overlay which the company says will cost less and last longer than metal and can be worked easily with standard tools. In white, red, blue and green colors, with other colors planned, the new paneling can be obtained in a variety of sizes up to 5′ x 10′ in a choice of thicknesses with much larger scarfed panels available.

Furniture by

TOMLINSON



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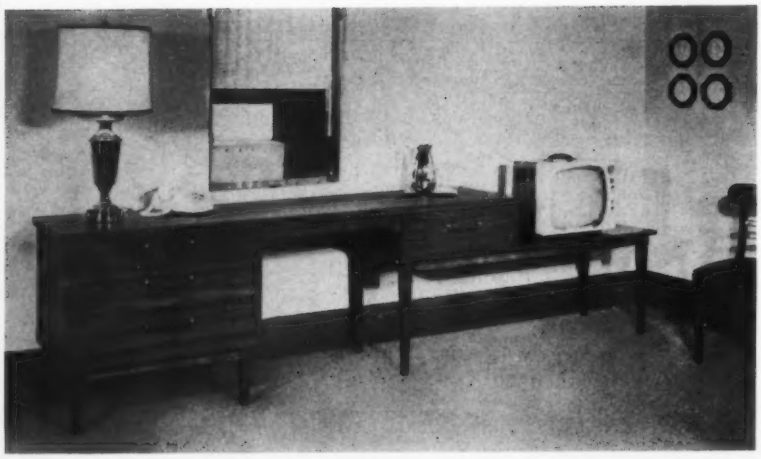

5

Market Spotlight

continued from page 214

For Contract Installations

1—New additions to contract collection by Lee L. Woodard Sons include a side chair with molded walnut seat on a base of brushed chromium, and a pedestal table which can be specified with tops of various sizes and materials.

2—For hotel-motel use, this multipurpose wall unit designed by John Van Koert is from new Contract Division of Kent-Coffey; tops and drawer fronts are teak-grain Parkwood laminate, and other pieces include wall-hung headboard, night stands and three sizes of dressers; exposed wood parts are available in black or oyster-white lacquer.

3—American Chair Company offers this neatly scaled settee designed for lounge and reception areas; part of an extensive line of contract chairs and seating pieces, it is available in wide selection of wood finishes.

4—From new 31-piece modular "Linear" collection of Myrtle Desk Co., this walnut pedestal measures 16½" wide by 19" deep offering space for a dictaphone and storage; top is oiled walnut or Parkwood laminate, legs are brushed silver finish.

5—R-Way Furniture Co. has introduced four new groups of hotel-motel furniture including dresser-desk-vanity-luggage rack shown here; all exposed surfaces are of plastic laminate, and case pieces feature R-Way's inner steel frame construction.

Continued on page 221

A NECESSARY FIXTURE BECOMES AN EXCITING DECORATIVE ASSET

...in luxurious 24 karat gold plate

Home and contract installations go from eyesore to asset in the treatment of that necessary fixture . . . the telephone. This authentic Continental model, lovingly enhanced with 24 Karat gold plate, becomes an esthetic entry complementing every decor . . . and, of course, it's guaranteed to work just like an ordinary phone.

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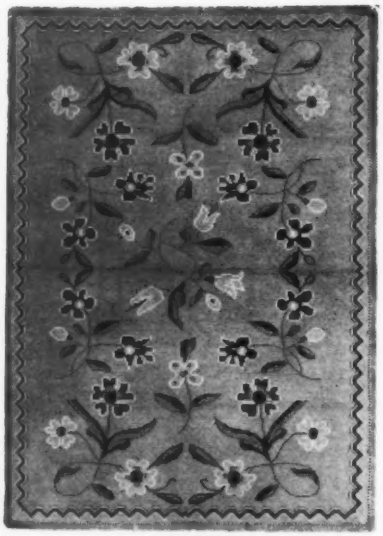

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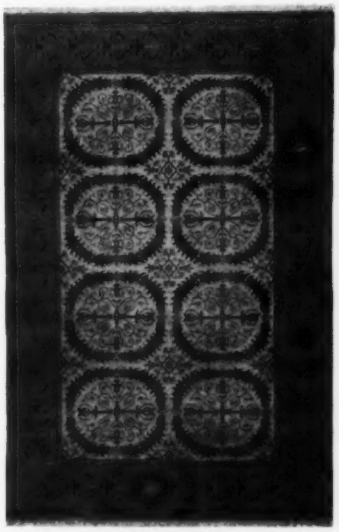

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Order Size by Number	Grille Sizes	Single 1/8" Thick	Single 3/16" Thick	Double Thick 1/4"	Triple Thick 3/8"
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#4	15½ x 48	4.50	5.50	10.00	15.50
#6	15½ x 72	7.00	8.00	16.00	25.00
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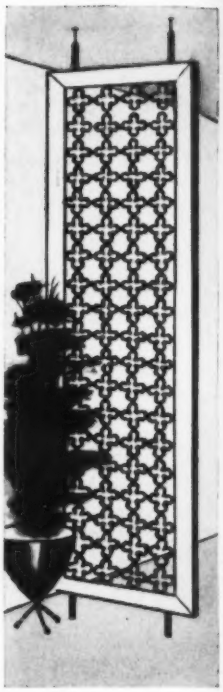

#103

#104

#105

#106

#107

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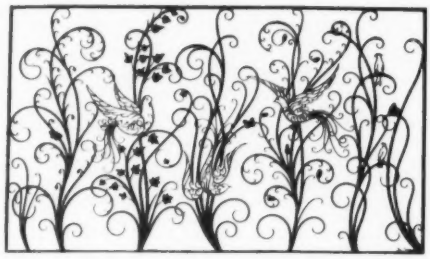

metal wrought by skilled Spanish craftsmen which you can order—and from your own designs if you desire it. Your own designs in hand-embossed metal, in high and low relief, are also available—worked in silver, brass, copper, aluminum or iron. If you wish to see these fabulous examples of wrought iron, see them in Space 147 at the U. S. World Trade Fair at the N. Y. Coliseum May 3-13. The design illustrated is of delicate tree and bird motifs creating a light and airy effect.

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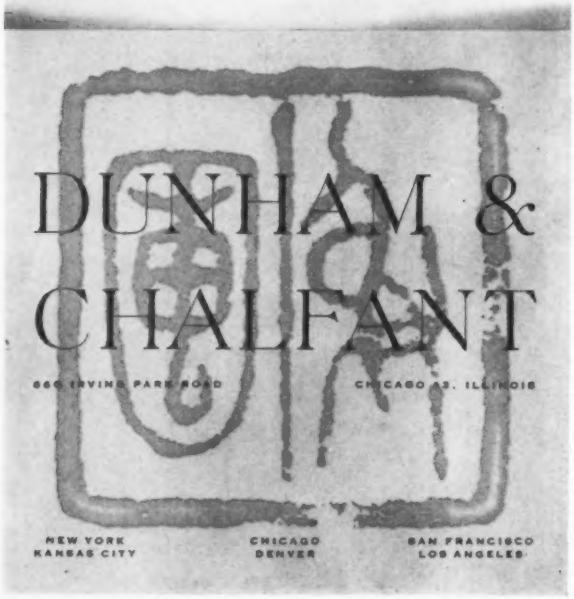
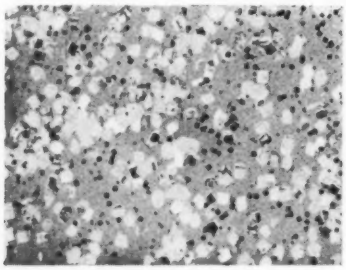
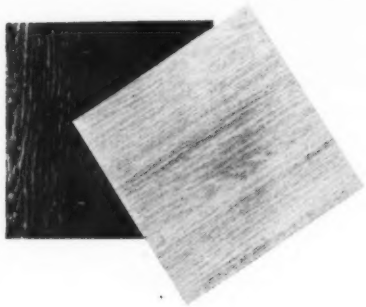


New Congoleum-Nairn Product

In introducing *Westernaire*, illustrated, a new member of the Flor-Ever inlaid vinyl group, Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J., display a new design concept that is dramatic with its cube-like figures in a striking three-dimensional pattern. It is available in six colorations. Metallics are featured throughout the new numbers introduced into the company's well established lines as well as other exciting colorings in keeping with current trends. *Showcase* with the fleur-





point decoration includes two patterns with metallic accents and fleurpoints; Flor-Ever *Cosmopolitan* has been given an extra fillip with the addition of three new metallic colorations; *Americana* has three new combinations and *Ultima* four new colorations in interesting subtle hues. In the *Wonderflor* series of solid vinyl tile, nine new marbleized parfait colors are now available in luxurious combinations such as pink on white and turquoise on white and five new metallics. Illustrated are two handsome embossed wood hues also in this line, one simulating light wood, the other medium.

New Source for Bedspreads

The new showroom of 20th Century Furnishings, distributor of bedspreads, curtains, linens and blankets, are now located at 28 East 55th Street, New York. The attractive ready-made bedspread and curtain line is from Cabin Crafts and features a variety of stylings for beds and windows of all sizes. There is, in addition, a wide selection of fabrics including florals, stripes, plaids, checks and solids for special order work. Also available is the complete line of Wamsutta sheets, pillowcases and towels in addition to North Star blankets and table linens. Vinyl and appliqued place mat sets with matching or coordinating linen napkins come in sixteen colors.

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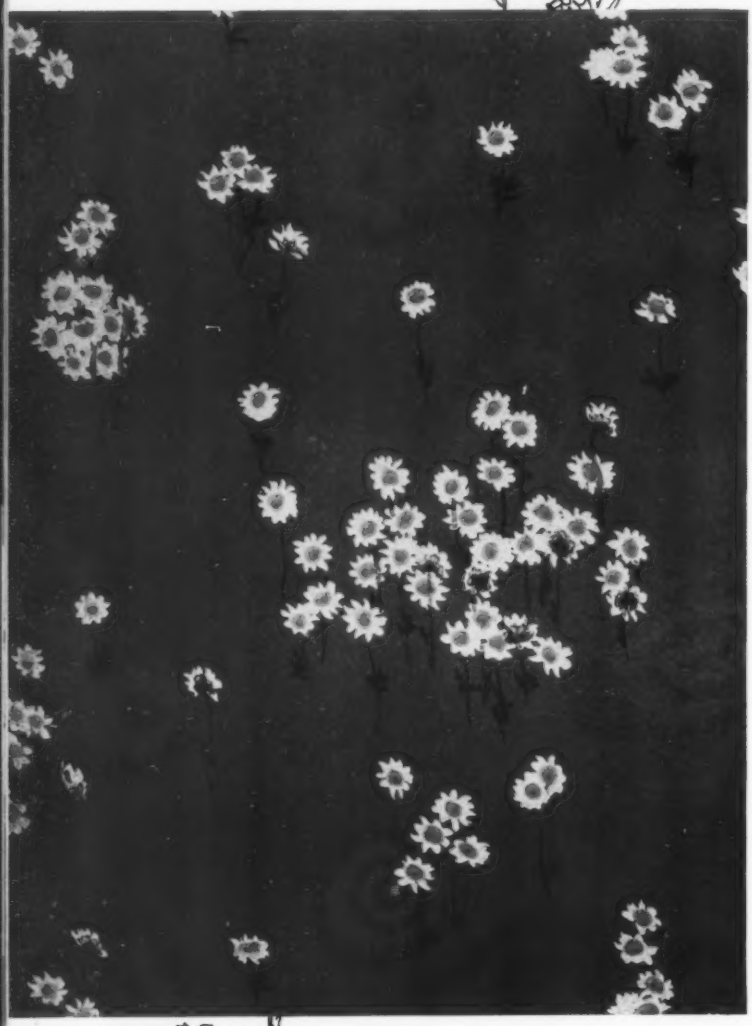

Shown here from this collection is Reine des Pres, pert yellow and white flowers scattered in a carefree way on a bottle green background. Other colorways and correlated fabrics available.

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VISUAL, *continued from page 173*

all of the physical scientific knowledge we have acquired since the time of Newton, the art of painting has not improved, and the sculpture of the primitive civilizations is often considered superior to our own. How then is it assumed that the methods of physical science applied to the visual art of light design will somehow improve it?

The greatest fallacy perhaps lies in the assumption that lighting design is not a visual art but an engineering process that can be performed by engineering methods. Nothing could be further from the truth. Things intended for the human mind and spirit cannot be engineered. Could anyone engineer a poem? A Song?

There are, for instance, simple formulas in illumination engineering for ascertaining footcandle levels of illumination. One can rather easily calculate the exact footcandle level for any area with a given type of lamp and fixture. While this may be an interesting pastime for the illuminating engineer (something like working cross-word puzzles, and just as uncreative) the solution, I'm afraid, is useless and of no importance, for there is no scientific way to determine exactly what the correct level of lighting for any specific location should be in the first place.

Many pseudo-scientific tests are made, and impressive well-publicized reports are given on the correct footcandle level for various types of interiors. But only a cursory knowledge of human perception makes it obvious that the level of light on one plane (horizontal, 30 inches above the floor for footcandle readings) is only one of many thousands of calculations that would be necessary for even a partial study of a three-dimensional living area. Even if someone were foolish enough to spend the necessary time for countless calculations, he would still have the whole psychological aspect of human perception to contend with in terms of human interpretation, which admittedly cannot be scientifically analyzed.

If lighting design in architecture is to improve, we must eliminate all the misunderstanding and fallacy of illuminating engineering in its present state. The whole approach to lighting design must change. We must sweep away all the misconceptions and begin anew, approaching lighting as a visual art instead of an engineering problem.

One has only to live in a building in which the latest lighting "method" of all-over sameness has been employed to get the uncomfortable feeling of being a lost soul, damned to a depressing atmosphere fit only for the perpetual motion machine. We can pull ourselves out of this visual abyss only if we develop the art of light design beyond its present pragmatic limitations. We need designers who will throw away their light meters and slide rules and then, by examining nature with the human eye and using their innate powers of imagination, create visual environments of living light.

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Informal Lighting

Nessen Studio, Inc., 317 East 34th Street, New York, recently commissioned designers George Nelson & Co. to develop a series of lighting designs for casual indoor and outdoor living—the results of which are pictured here. Equally effective in many interior settings, the five

bronze-finish fixtures are designed in particular for patios, gardens, and terraces, are completely weatherproof and have heavy, rubber-covered, three-conductor cords. The *Hanging Beehive*, for example, is on a 6′ chain with cross sections of 37 translucent white acrylic

Continued on page 228

SMITH & WATSON

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REVOLVING BOOK TABLE OF FRUITWOOD AND AMBOYNA ROOT. Copied from an original of the English late 18th Century period. A remarkable piece of furniture proving that many old designs cannot be improved as to their practicability and simplicity of design. Also made in Mahogany with leather top.

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Every image reflected in this imported Viennese mirror is complemented by the beauty and the daring in this intriguing design. Gold metal leaf on wood.

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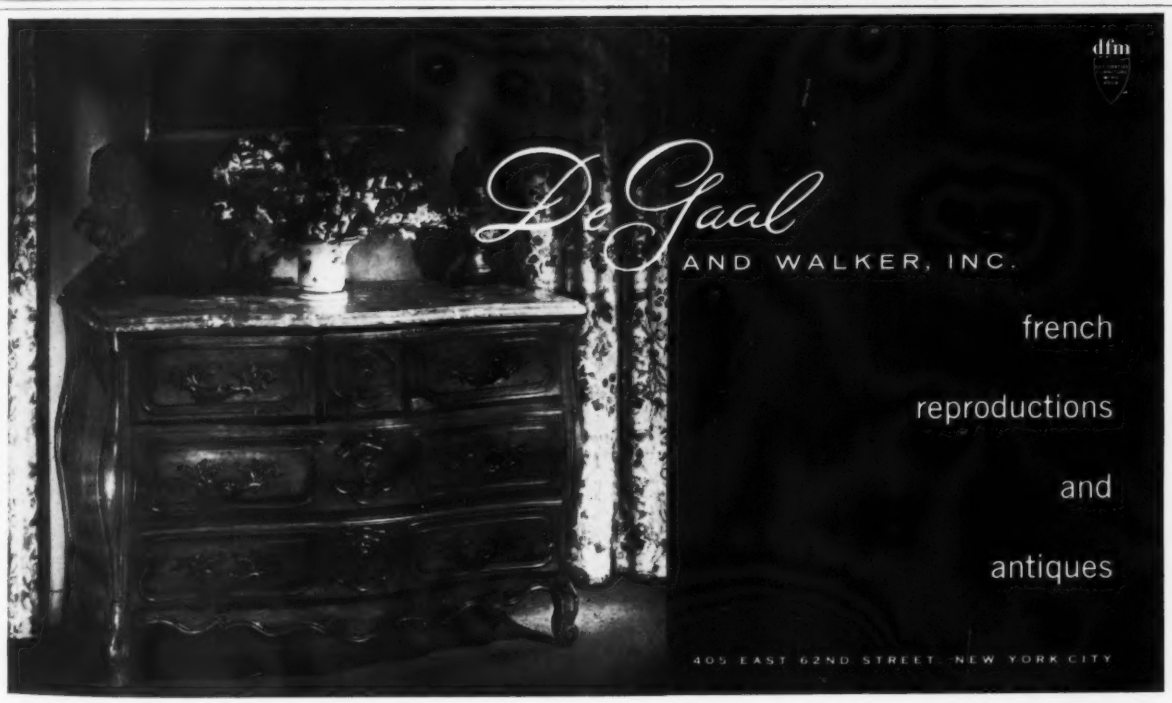

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Brochure Available

MARKET SPOTLIGHT, *continued from page 226*

tubes in a honeycomb pattern forming a diffuser at the base of its six-sided hood; the *Pathlighter* provides indirect lighting for walks and poolsides, as well as mood-setting illumination; *Triple-Light* with three cylindrical reflectors swivels in any direction: the *Torch* provides general illumination through a white opal glass cylinder: and the *Wall Light* can be attached anywhere—a tree, side of a house or a garage, on a patio or bookcase.

More Color in Heifetz Line

Although color has been an integral part of The Heifetz Co. lighting fixtures, the new spring line displayed at the company showrooms, 16 East 53d Street, New York, has it in even greater degree. Solid jewel color tones are introduced in suspension fixtures of Rotoflex shades over a clear bowl in three sizes—29", 24" and 20" in diameter. Another first for the company is an extension lamp, perfectly counter-balanced and designed for conference table and desk, utilizing a new principle whereby the arm is manufactured all in one piece to permit the extension of the lamp to 60" from the wall. With all brass fittings, it comes with white diffused Rotoflex bowl. Impressive is a 62" high table lamp with the stand of a solid piece of hand-sculptured teak on a walnut base and open weave linen shade suitable for large areas.

Continued on page 230

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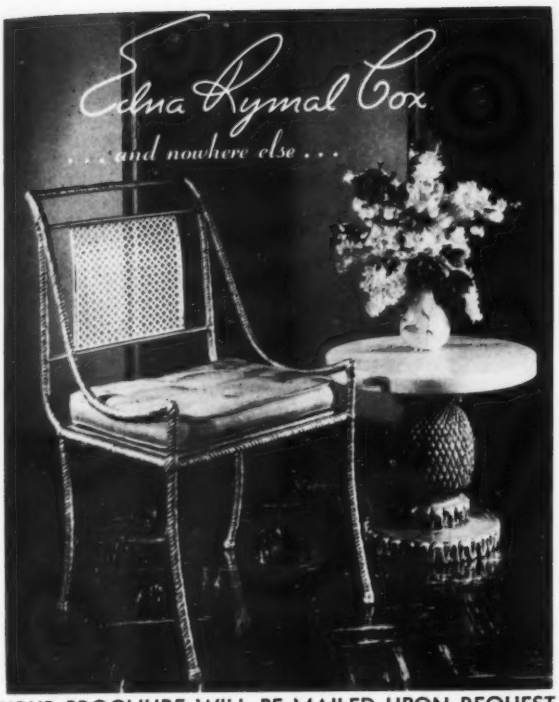

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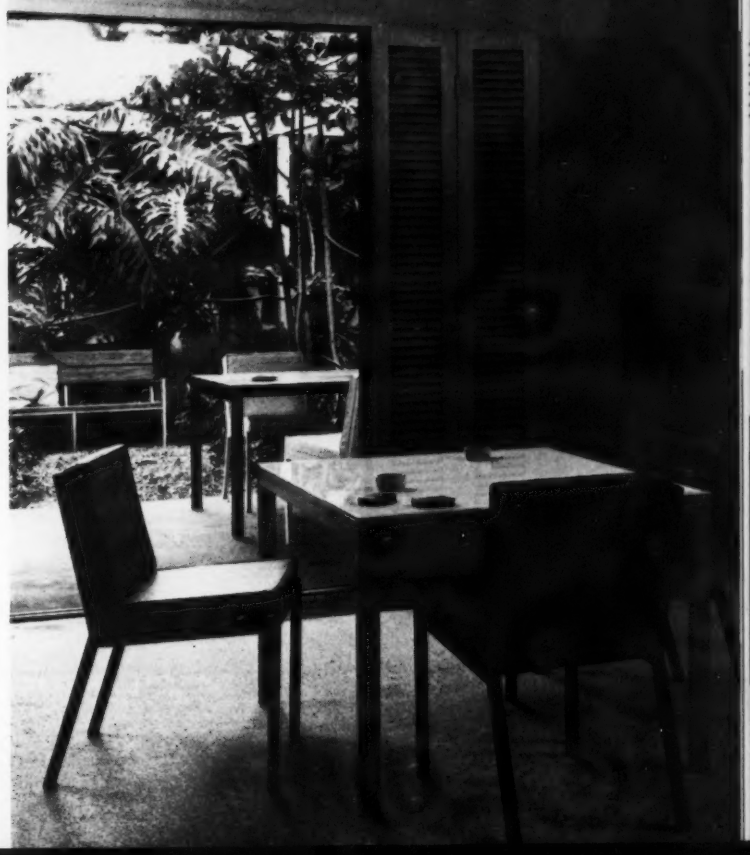
VKG



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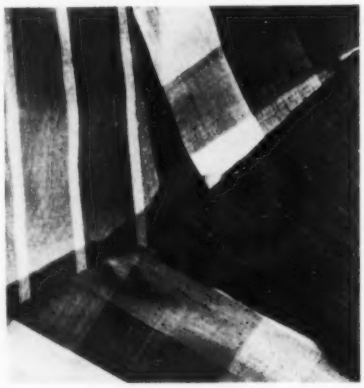
Far Eastern Glamor

A wonderful source of design inspiration, Far Eastern Fabrics, Inc., 171 Madison Avenue, New York, unfolds a brilliant world of color, exotic symbolism and beauty. The vast collection is divided into two parts, one fabrics, the other antiquities: the fabrics, placed in bins lining an entire wall, the antiquities in a special room reserved as a museum gallery. The aura of mysticism pervades



both. There are, for example, Tussah silks from India, handloomed of wild silk fibers in many weights and textures, in natural as well as hand-dyed colors. Silks from Thailand (illustrated) vie with the Tussahs in color, blazoning forth in plaids, stripes and solids. The tra-

Continued on page 232

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No. 2182 Chair (left)

No. 2193 Chair (right)

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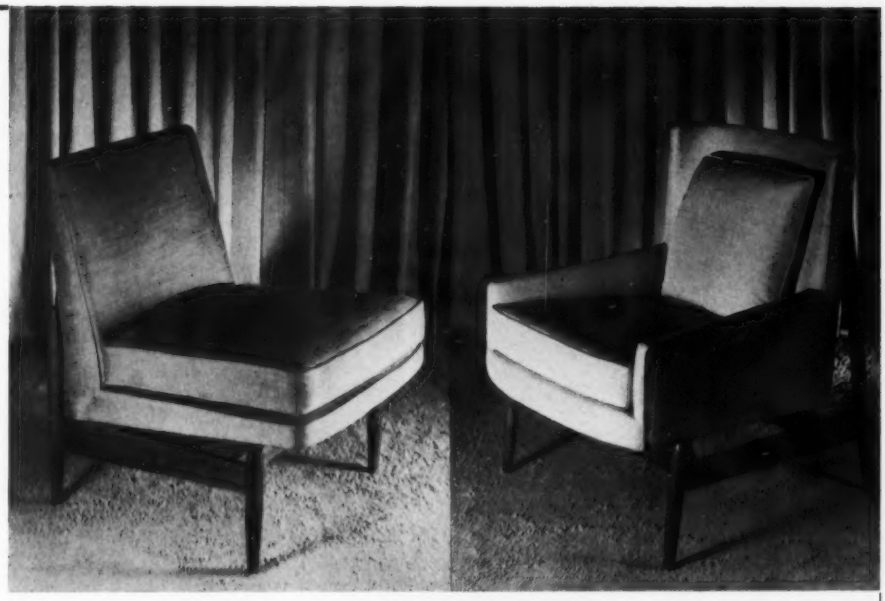

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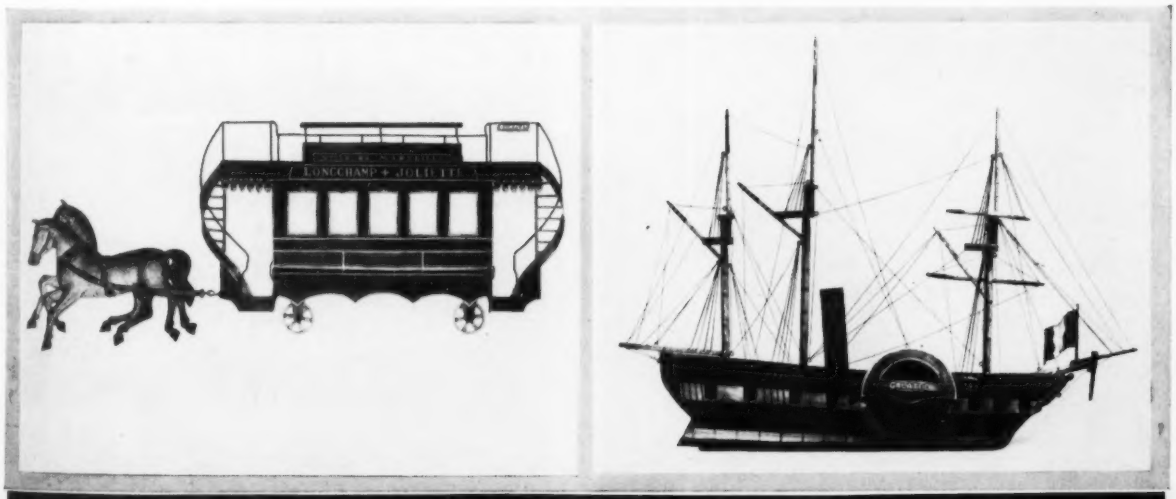

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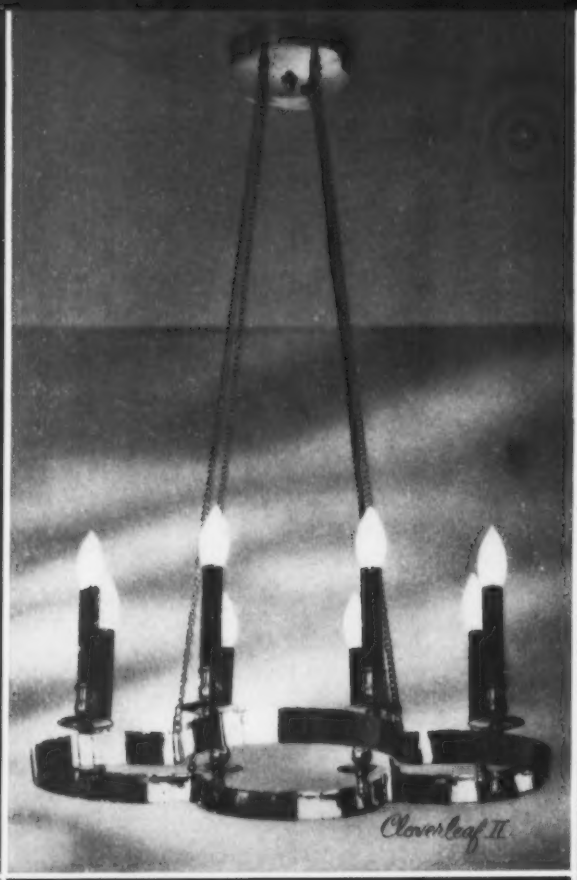

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DISTRIBUTORS IN PRINCIPAL CITIES

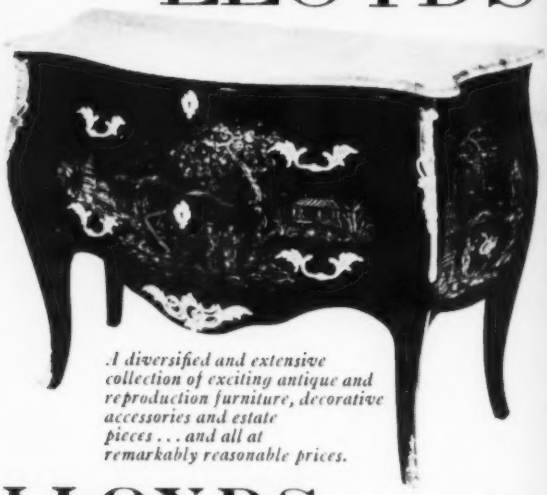
MARKET SPOTLIGHT, *continued from page 230*

ditional Saris and Madras are here too, the Saris in silk and cotton, with designs of gold and silver. Many have patterned borders woven down the sides and can be purchased by the yard. The Madras come in every conceivable color combination of plaid and stripe. In the museum gallery are antiquities from all over the East, ranging in design from a Chinese teakwood traveling desk to wonderful handpainted palm-leaf mobiles, in riotous reds, greens and yellows. Stone and wood carvings are culled from temples and palaces in India and also handpainted Japanese screens, an assortment of brass animals, colorful lacquer boxes and temple toys in terra-cotta, wood and brass.

Unexcelled Furniture Polish

The Finish Feeder Co., 7808, Washington, D.C., came upon the formula for its exceptional furniture polish when doing research in the Library of Congress for a better polish. Used by the better 18th Century furniture craftsmen, the company offers it under the brand name *Finish Feeder* as it is not only a polish or wax but it is said to condition and restore as it penetrates into the finish and the wood, renewing its original beauty. It cleans, feeds and polishes in one operation, and one component of its formula is the finest natural wood preservative known; it contains no water, petroleum, solvents, synthetics or coloring.

Look into LLOYDS



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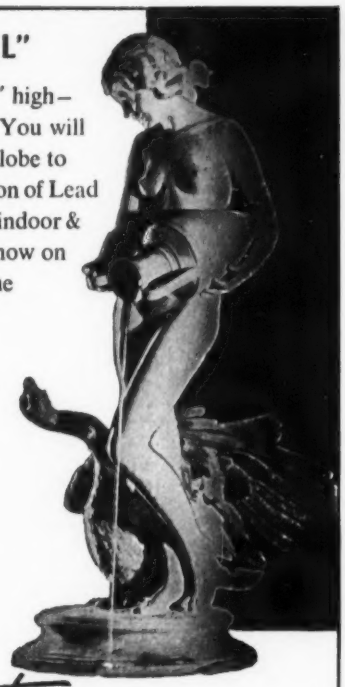

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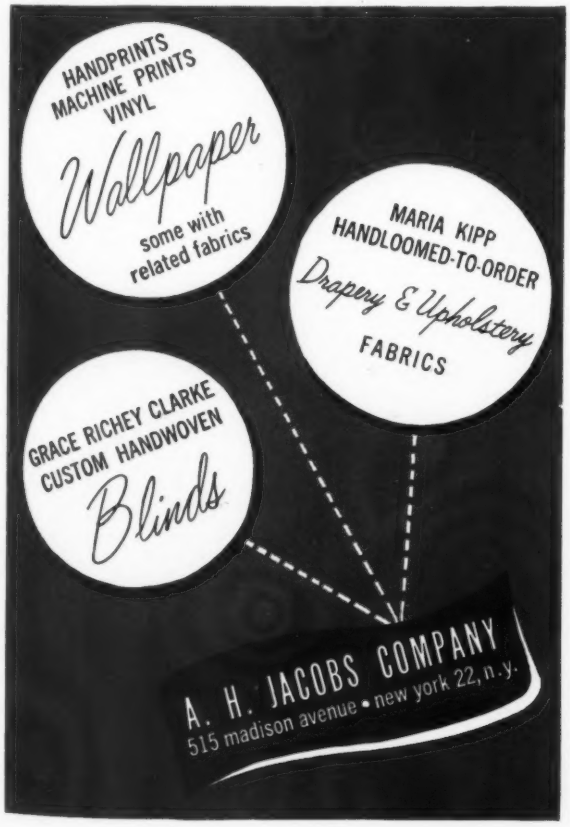
TRADE NOTES

At the Design Center

One of the newest exhibits at the National Design Center is an attractive office designed for a news commentator and featuring executive office furniture of Jens Risom

design. One wall is covered in Risom's gold vinyl fabric and has four television screens built in. Furniture is from the Group Nine components series and includes a wall of storage cabinets, an aluminum-base table which serves as a work area and conference table, a swivel chair in black leather and an armless sofa. The floor covering

Continued on page 236



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TRADE NOTES, *continued from page 235*

is by James Lees and is of textured wool combining shades of cream, beige and mustard, an excellent foil for the oiled walnut wood tones.

* * *

Another handsome office setting was designed by Charles Preston of John Stuart Inc. for the United States Rubber Company. Furniture here is from the John Stuart Architective collection, shown for the first time with solid

aluminum legs in mirror finish chrome. The background combines pecky cypress sheathing and one wall of gold Naugahyde; furniture includes a 76″ settee covered in gold Naugaweave, armchair in flame Naugahyde and swivel chair in black. The colorful abstract construction on the right wall is by Carl Raymund; bronze relief by Sculptura Inc.

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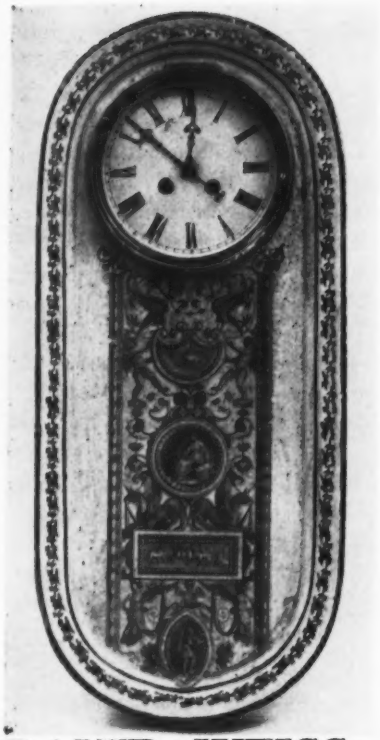

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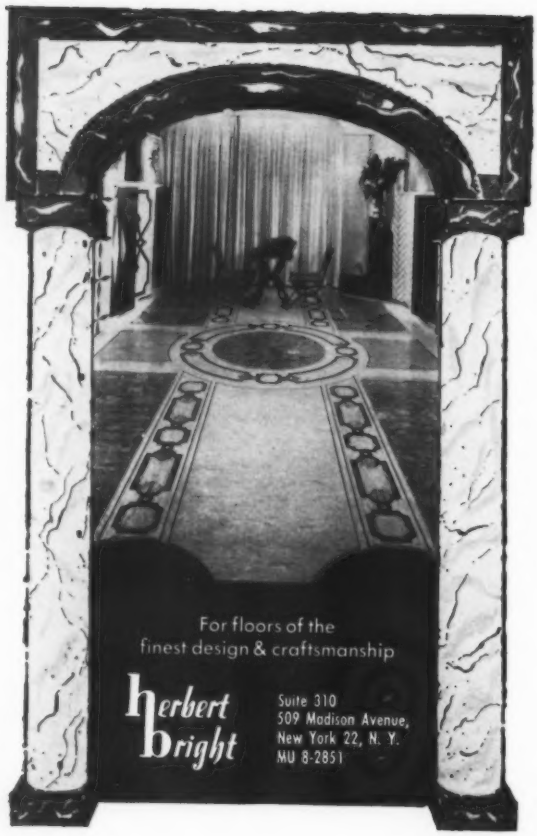

"Four Continents" Exhibit at Cooper Union

A unique collection of rare art objects representing the continents of the earth is on display at the Cooper Union Museum for the Arts of Decoration, 4th Avenue and 7th Street, New York. The exhibition Entitled "The Four Continents" includes nearly one hundred and forty sculptures and designs in porcelain, silver and other metals, glass, wood and exotic materials such as rhinoceros horn and ostrich egg embodying in the personified figures the allegorical representation of Europe, Asia, Africa and America. The decorative theme also appears in tapestries and drawings. The collection is a gift to the museum from the estate of the late James Hazen Hyde and includes outstanding pieces of work by 17th and 18th Century silversmiths of Augsburg, Germany. Among the rarest and most valuable of the objects are fragile and colorful Meissen figures and statuettes from other parts of Europe executed in the latter Century. The contemporary period is represented by a massive silver clock representing the earth and its five continents, including Oceania.

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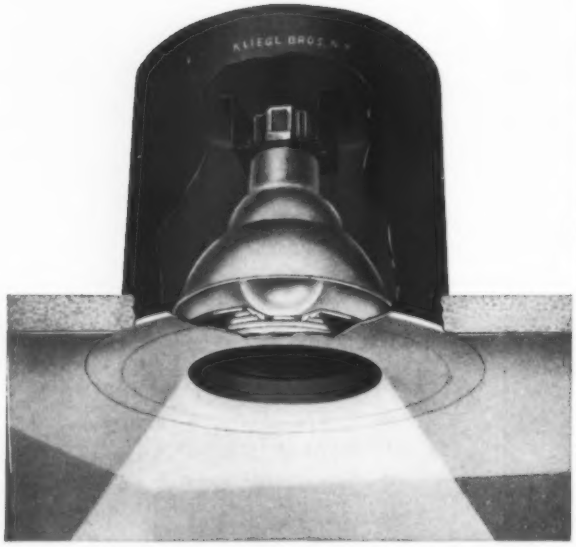

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New Showroom for Great Eastern

Great Eastern Furniture Company is the newest showroom to open its doors in the new Decorators Center Building, 315 East 62nd Street, New York. Located on the lower level of the building, the showroom has been divided into two areas—showroom and workshop—making it possible for interior designers to watch the actual construction of the firm's brass furniture. The showroom features black and white terrazzo tile flooring, accent notes of blue and a dimmer lighting system to highlight the brass pieces including headboards, night tables, benches, chairs and occasional furniture.

Campbell Upholstered Line in California

The S. J. Campbell Company now offers its entire line of upholstered furniture F.O.B. San Francisco. The S. Brown Company, 425 Jackson Street, San Francisco, will fabricate the pieces under special arrangement with the Campbell Company thus assuring prompt delivery in the western states.

Amtico Travertine in New Gauge

Amtico Travertine Vinyl flooring is now being offered in .080" gauge as well as 1/8". Both thicknesses are available in standard colors of natural, white, beige or terra cotta. Custom colors will continue to be available in 1/8" gauge only.

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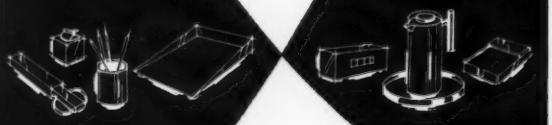

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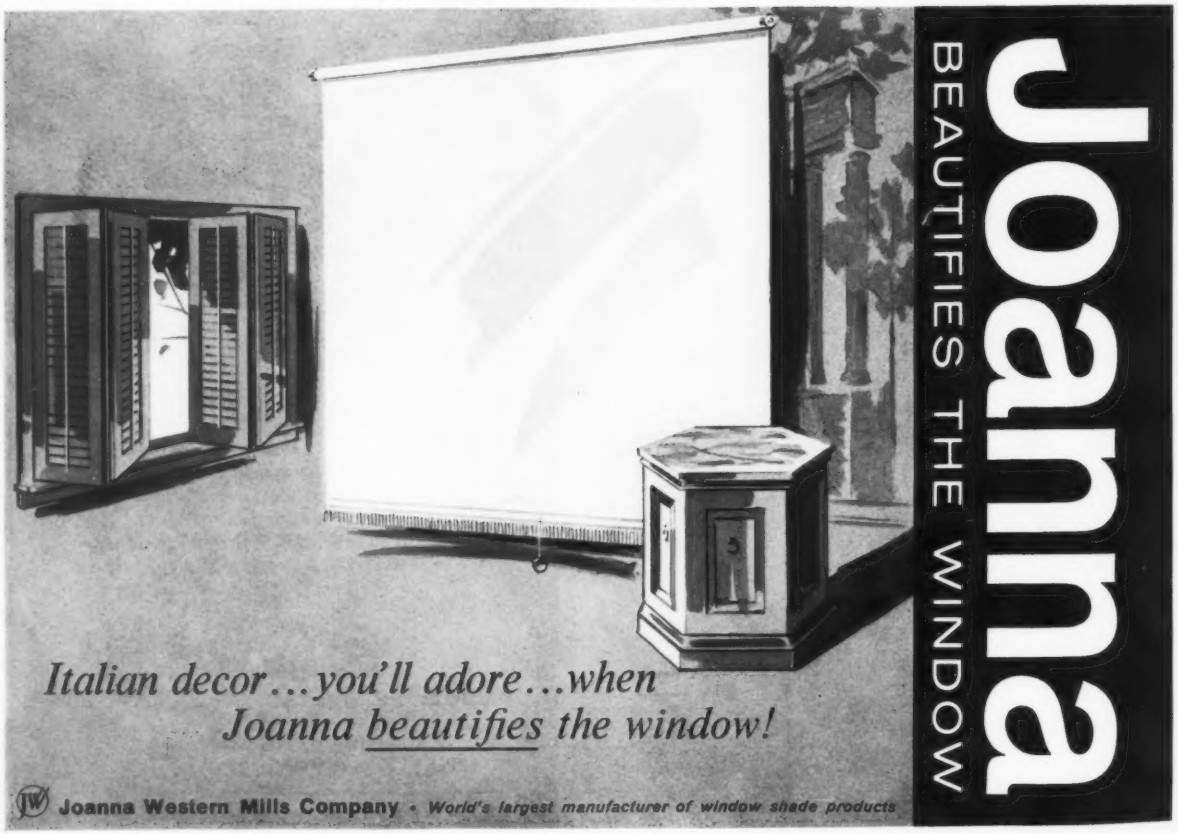
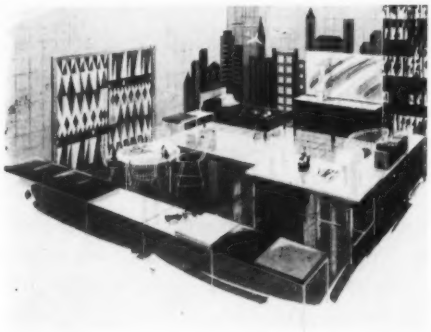


An American Nursery in London

Paul R. MacAlister, who was recently elected a Fellow of the Royal Society of Arts in London in recognition of his accomplishments since he opened his first design office in 1926, has designed an American nursery for showing at the Olympia Exhibition Hall in London. The room is one of the features of this year's London Daily Mail



Ideal Home Show. Mr. McAlister's room reflects the American way of planning a room to grow with the child, and the background depicts an American skyscraper horizon of the typical city, executed in vinyl tile. Furnishings include furniture and fabrics from Knoll International, floor and wall coverings by Amtico, and lighting from Lightolier.

Continued on page 244

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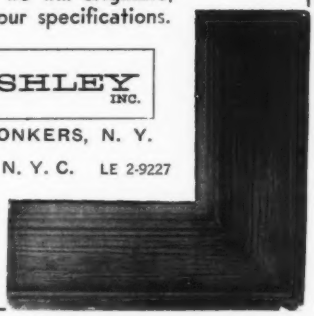

Fore! Arthur Elrod, A.I.D., had just designed the El Dorado Country Club in Palm Springs, California . . . all except for the carpet. He invited Magee to take a swing at it. The Magee men teed off on the problem and came in with three sensational sporting designs that were real winners. No extra charge, of course, for Magee's Commercial Carpet Design Service. To get it, wire or write,

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Spring Treasure House

Bound for London? If you plan to be in that fair City-on-the-Thames anytime between the 3rd and 13th of May, it will be to your advantage to visit the second Spring Antiques Fair (admission, including catalog, is only 3s. 6d) in Town Hall, Chelsea. (Ask for Mrs. Josephine Grahame-Ballin, who is a well-known dealer in St. Albans, Herts, and therefore speaks your language.) The Fair will be on the same scale as that of last year, with the same high standards of quality for the merchandise offered. (And no fakes, for everything will be vouched for by a panel of experts before it is allowed to be exhibited.) In case you do not know it, the Fair is not merely a local event but one now enjoying international repute with a selection of the exhibitors' finest wares. Represented will be exquisite examples of the so-desirable smaller items of English furniture, an assemblage of choice porcelain, glass, bijouterie, clocks, silver, paintings and prints. There'll be something for every purse: costly items for the connoisseur, more modest things for the amateur, so don't forget your checkbook. Shipping agents will be in attendance to arrange the packing.

New DFM Member

Molla, Inc., manufacturer of metal furniture, has been elected to membership in the Decorative Furniture Manufacturers Association, Inc.

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News from Phyllis Morris

Phyllis Morris, whose California showroom features striking and original lamp designs, is expanding her operations. New appointments include Douglas Marland as sales manager, Leonard Eilenberg as northern California representative, Howard Napier as representative covering Arizona, Utah, Montana, Washington, Oregon and Nevada; and Bryant Paul in Texas, Louisiana and Oklahoma. Nick Minadeo will continue to handle the southern California territory. The firm's Robertson Center showroom will be tripled in size, and new showrooms representing the line are Lighting Associates, Inc. in New York, Regaline Showrooms in Miami, Decorators Showroom in Honolulu, and Marvin Marks, Dallas.

Birthday for Furniture Manufacturers Association

The Furniture Manufacturers Association of Grand Rapids is celebrating its 50th anniversary this year. The Association was founded in November of 1911, and today membership includes more than 50 manufacturers.

Trail Blazer Award

Elizabeth Gordon, editor of House Beautiful, was presented the National Home Fashion League, New York Chapter, Trail Blazer Award for her outstanding contribution to the home fashions field in 1960 for her sponsorship of the Japanese shibui concept of beauty.

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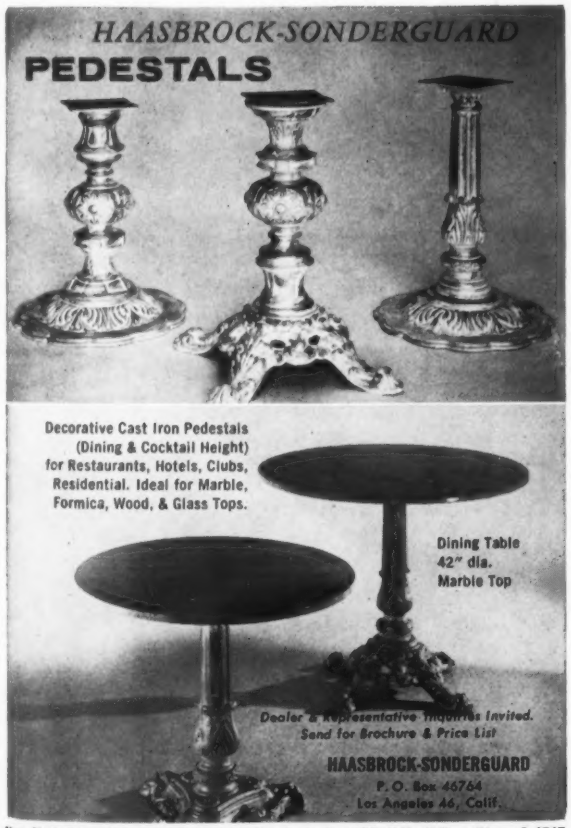

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Mosaic Exhibit at Crafts Museum

"Modern Mosaics of Ravenna", an exhibition presenting eighteen large and brilliant contemporary designs by well-known European painters, is on view at the Museum of Contemporary Crafts, 29 West 53d Street, New York. The execution of the designs was carried out by the most expert mosaicists in Ravenna who worked in close co-operation with the artists. The designs include figurative as well as abstract styles.

Lehigh Products in Canada

Lehigh Furniture Corporation of New York and Art Woodwork of Montreal have announced an agreement for the manufacture and distribution of Lehigh products in Canada. Art Woodwork is one of the largest Canadian manufacturers of contract office furniture; it was founded 30 years ago and operates three factories in Montreal.

Chicago Fair

The Chicago International Trade Fair for 1961 will be held at McCormick Place from July 25 to August 10. This is the first event to utilize the full facilities of the newly completed $35 million exposition center. Of special interest to the trade will be a section of model rooms designed by leading members of the A.I.D. showing American furnishings with accents of art and accessories from foreign fields.

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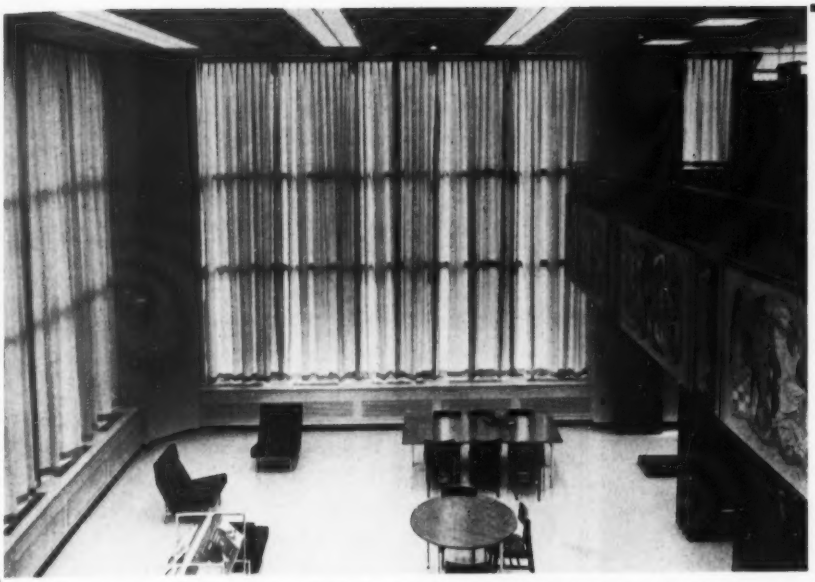

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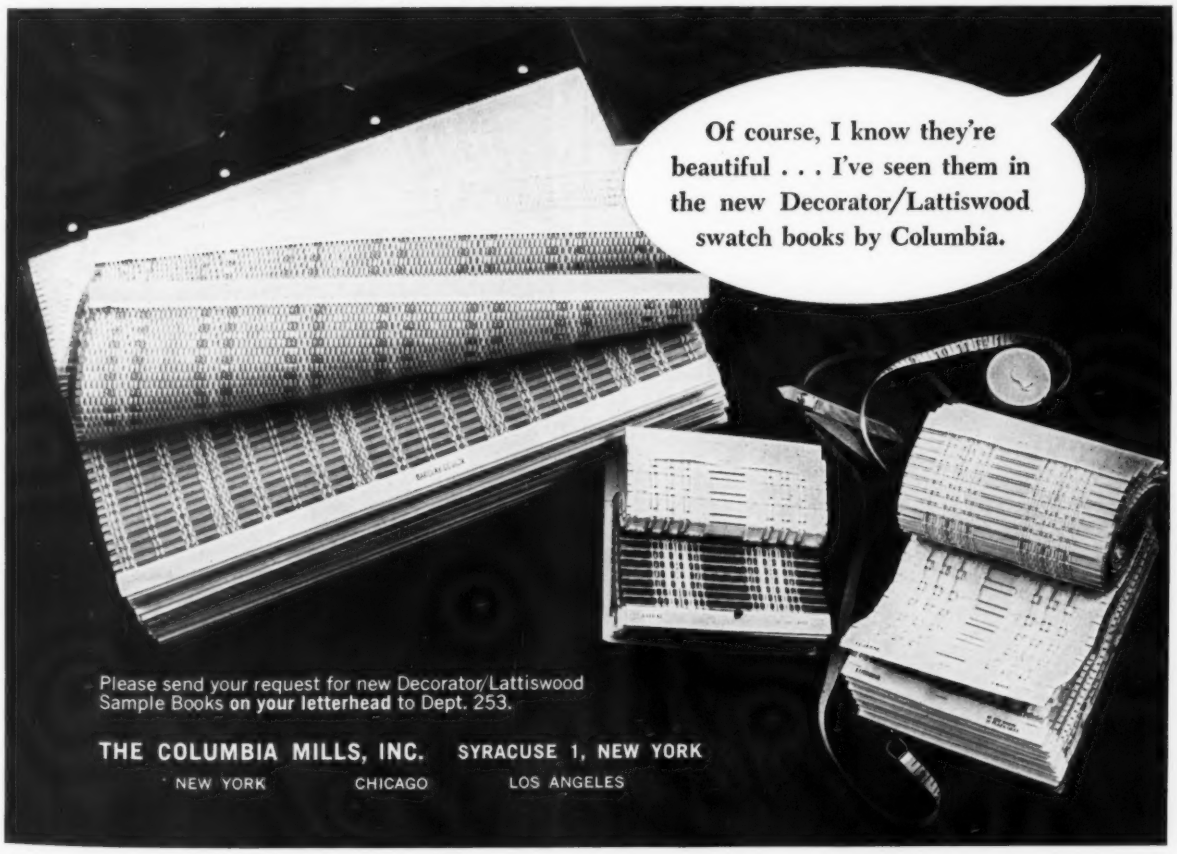

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Fashions in art come and go, yet the traditional alone survives. Why? Because ephemeral creations reflecting mere transitory whims soon stale.

Today the trend among people of refinement is to the traditional, with an especial leaning toward the enduringly beautiful Renaissance motifs. Shown above is a luxurious interior in the Venetian manner. The chair is covered with Allen's Metallic Brocade No. 485—a pattern typical of the many textile masterpieces Allen offers in a wide range of color combinations.

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Showroom in New Setting

Decorative Crafts, Inc., 225 Fifth Avenue, New York, has remodeled its showroom in order to display more effectively its collection of imported accessories.

Robbins Vinyl Tile Expands Abroad

It has been announced by Poncet Davis, Jr., president of Robbins Floor Products, Inc., Tuscumbia, Alabama, that its vinyl tile flooring will be manufactured in Australia by Rubbertex, Melbourne, Victoria, under a licensing agreement. The company now has agreements in Canada and France covering manufacture of its products.

New Firm

Leo Kornblath, architect, has severed his connection with the firm of Morris Lapidus, Kornblath, Harle & Liebman, and has formed the new firm of Leo Kornblath Associates with offices at 18 East 41st Street, New York.

International Festival

April 10th through May 6th are the dates scheduled for an "International Festival of Spring Decorating" to be held at Cannell & Chaffin, Inc., 3000 Wilshire Blvd., Los Angeles. Room settings, each with a different international flavor, will be designed by interior designers from Cannell & Chaffin's studios.

* * *

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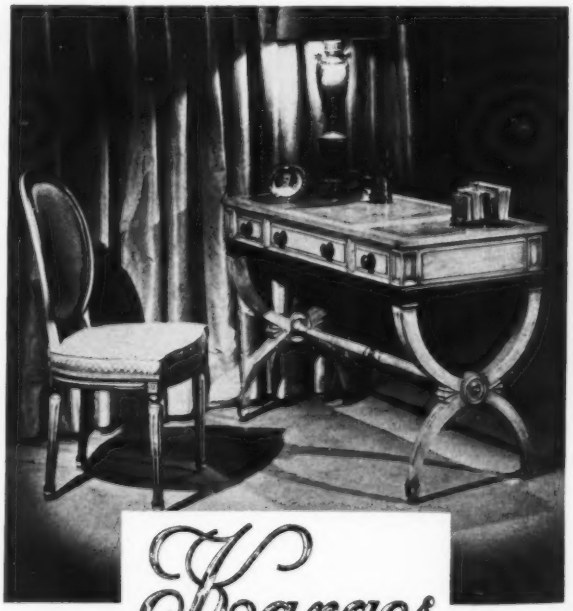

Karges

The Karges Furniture Company, Inc.

FINE CABINET MAKERS SINCE 1886

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Manufacturers' Literature

Old Hickory Furniture Company, Inc., Martinsville, Ind., has issued a new catalogue illustrating its solid oak provincial furniture for contract installations including a 3-in-1 unit of luggage rack, vanity desk and TV table. Other special contract items are chairs and tables of various types. Catalog #80 lists, in addition to indoor furniture, an extensive line of semi-outdoor rustic furniture, in a wide choice of finishes, sizes, hardware and upholstery fabrics. The Normandie French Farm House line, in a separate catalog is based on originals discovered in western France by Erik Bolin, the designer.

* * *

Jay Lighting Mfg. Co., Inc., 5 East 35th Street, New York, has just issued two catalog supplements, 61A and 61B, illustrating and describing additions to the company's line of incandescent lighting fixtures for home, commercial and industrial use. The entire line may be seen at the company's showroom or you may write there to Dept. P. for the supplements.

* * *

Harte & Company, 16 East 34th Street, New York 16, N. Y. manufacturer of upholstery vinyls, has introduced a new leather grain pattern which is invulnerable to surface scarring and locks out dirt. Comes in a range of fourteen colors, which includes staple leather-toned hues. Sample booklet available by writing to the company.

* * *

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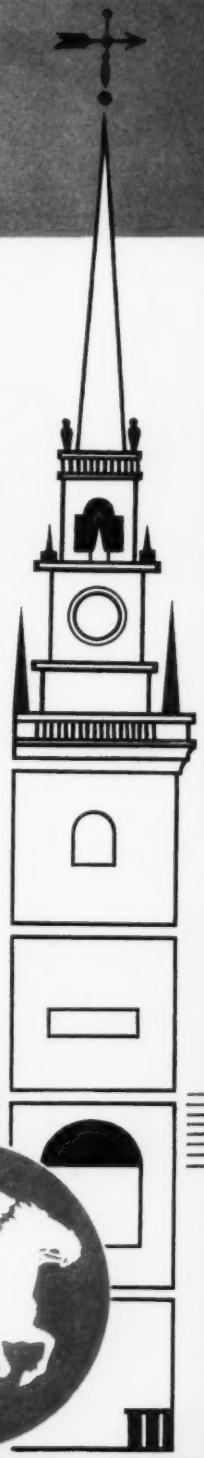

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Manufacturers' Literature

The Lumitron Corporation, 31 South 3d Avenue, Mt. Vernon, N. Y., has issued a four-page brochure on its Early American rustic wagon wheel and yoke series of lighting fixtures.

* * *

Janet Rosenblum, Inc., 315 East 62nd Street, New York 21, N. Y., manufacturers of furniture for business interiors, has available for distribution a detailed catalog illustrating its basic products with accompanying sketches showing the many variations. A separate catalog with list prices of the basic units as well as the variations and with accompanying sketches is also available.

* * *

Artolier Corp., Lodi, New Jersey, is presenting an extensive group of outdoor copper lanterns in a new, beautifully illustrated catalog, showing over one hundred designs in various finishes which are authentic old world reproductions. The company will be glad to send you a copy on request.

* * *

Brach-Allen Studio, 1323 So. Michigan Avenue, Chicago 5, Ill., manufacturers of custom-made lamps, shades, and decorative accessories, present their new catalog in convenient loose-leaf form, clearly illustrated, and enclosed in an attractive gold and white cover, with price list.

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Texas: Albano-Oken Showroom, 350 Decorative Center, Dallas 7
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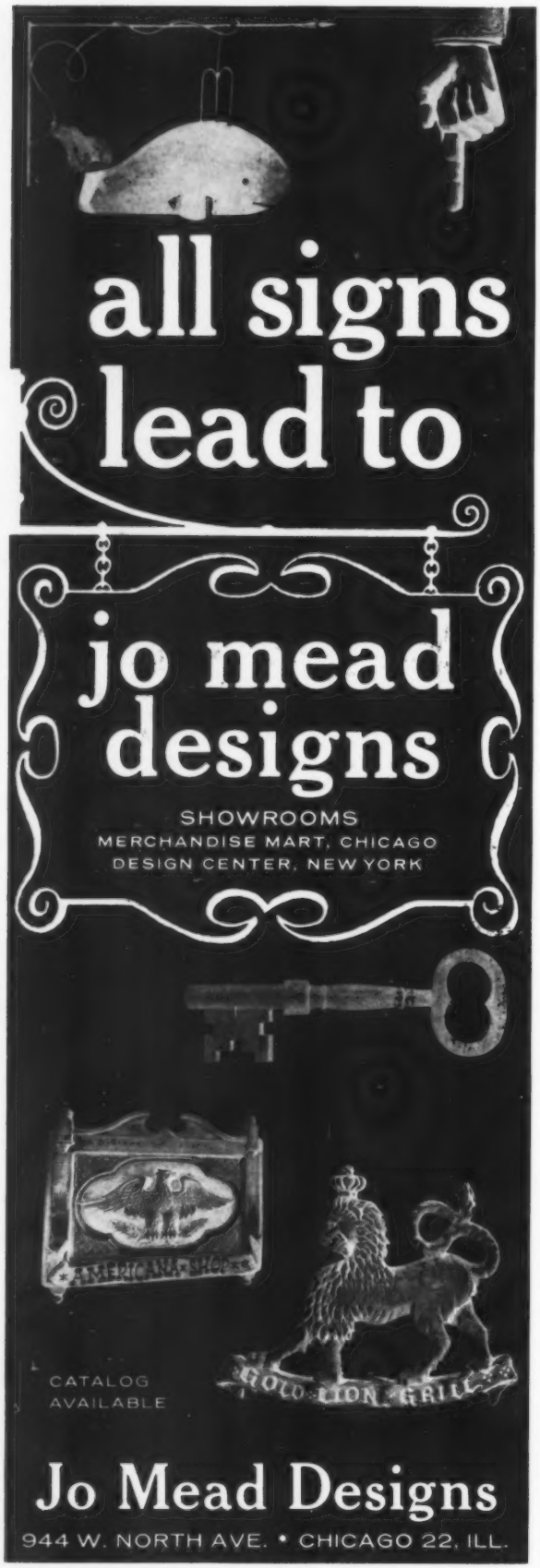

Manufacturers Literature

In a catalog which itself is a work of art, Sculptura, Inc., 981 Madison Avenue, New York, presents twenty of its latest bronze wall reliefs which are cast directly from the ancient stones. Each one is set off on a page of its own with a detailed historical description on the opposite page. A separate loose-leaf sheet lists the titles with brief description and price lists for easy reference. Apply to company for a copy.

* * *

Uvalde Rock Asphalt Company, Box 531, San Antonio, Texas, has issued a revised Floor Styling Handbook on its Vina-Lux line, attractively illustrated in color. Included in the Handbook are folders, illustrated in color, entitled "You'll Love Living on Vina-Lux Floors" showing the 800 Series. It is available free of charge from the Azrock Floor Products Division at the above address.

* * *

A new four page, color brochure describing its residential line of translucent panels, skylight and skyroofs, has just been released by Kalwall Corporation, Manchester, New Hampshire. Titled "Outdoor Light for Indoor Living", the brochure contains descriptive illustrations of the use of the company products in all areas of the home. Copies of the brochure are available at no cost. Write the company at 43 Union Street, Manchester, N. H.

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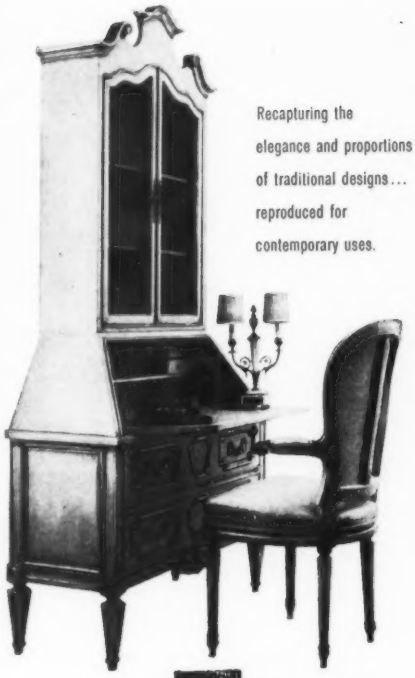

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Personalities

William Pahlmann, well known interior and industrial designer, has been appointed by the Legal Aid Society to head its Interior Decorators Division in its drive to obtain $667,000 to cover the Society's 1961 budget.

* * *

Yale R. Burge, well-known interior and furniture designer, has been named color and style consultant for the United States Plywood Corporation.

* * *

James Hill & Co., Inc., 2323 Broadway, Oakland, California, announces the appointment of Robert E. Collins, A.I.D. as manager of its Executive Office Interiors showroom at 528 Washington Street, San Francisco, Calif.

* * *

Meyer Slotkin, head of the furniture division of Welbilt Corporation, has announced the appointment of Charles T. Haight, A.I.D., as a designer for Unagusta Furniture Corp., a subsidiary. Mr. Haight, vice-president of the Connecticut Chapter of A.I.D. is on the lecture staff of Parsons.

* * *

Lillian Barber, formerly of Robert Barber, Inc., has been placed in charge of planning, design and purchasing of furnishings and decorations for the Beth-El Hospital, Brooklyn, N. Y. and the latter's new facilities now under construction.

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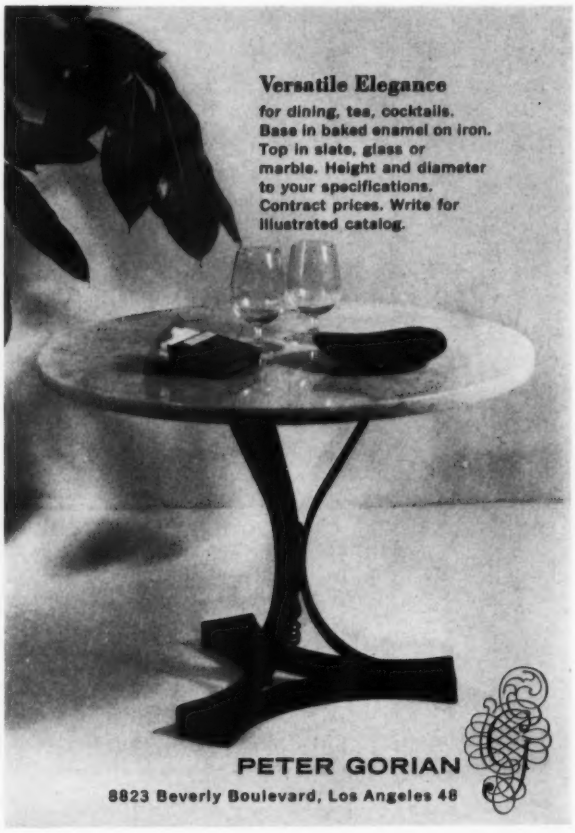

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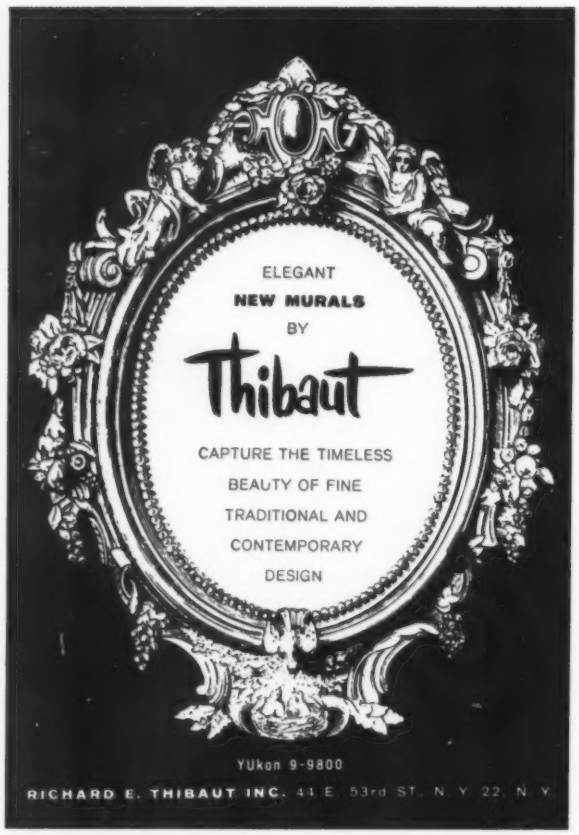

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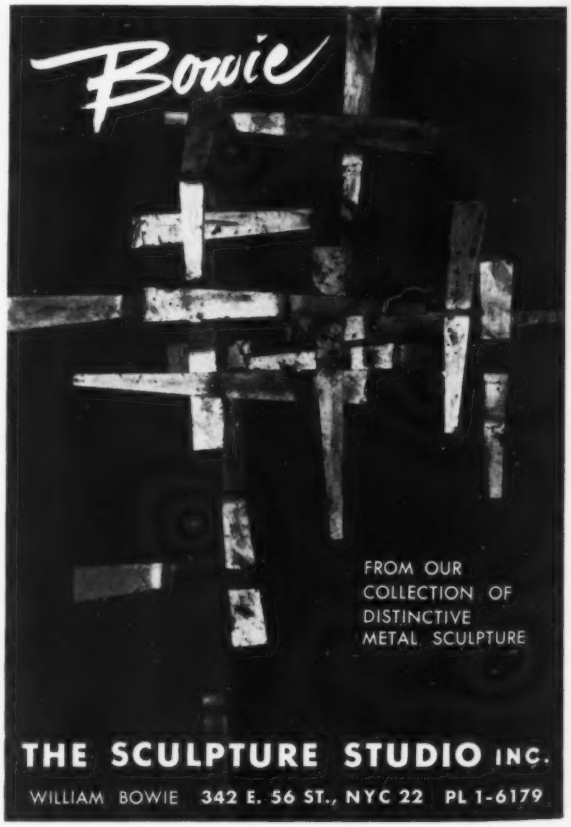

N.S.I.D. Tours

The National Society of Interior Designers plans a tour of young designers' homes on Saturday, April 22 to benefit the N.S.I.D. Student Scholarship Fund. Tickets for the tour can be obtained through the Society's office at 157 West 57th Street. They are $5.00 each. Among the homes which will be on the tour are the apartments of Mr. & Mrs. Richard Draper, 150 East 56th St.; Mr. & Mrs. William Leonard, 201 East 81st St.; and Mrs. Sidney Liberman, 829 Park Ave.; Mr. Otho Shaw, 20 East 23rd St.; Mr. Norman Shepherd, 160 East 65th St.; and Miss Poppy Wolff, 420 East 55th St.

* * *

"Holiday in Williamsburg" is another tour on the agenda of the N.S.I.D. of interest to all interior designers. The tour will be for three days, and members and friends will leave Idlewild Airport at 9:30 a.m. Friday, June 2, and arrive in Newport News at 11:45 a.m., where all will be transferred to Colonial Williamsburg hotels. Afternoon sightseeing the first day will be confined to Colonial Williamsburg buildings, and the second day will include a tour of three notable James River plantations; the third day will be left to individual sightseeing, before departing Sunday at 4:50 p.m. to arrive at Idlewild Airport at 6:55 p.m. Complete cost of the tour per individual is approximately $85, with no meals included, although the fare includes dinner aloft.

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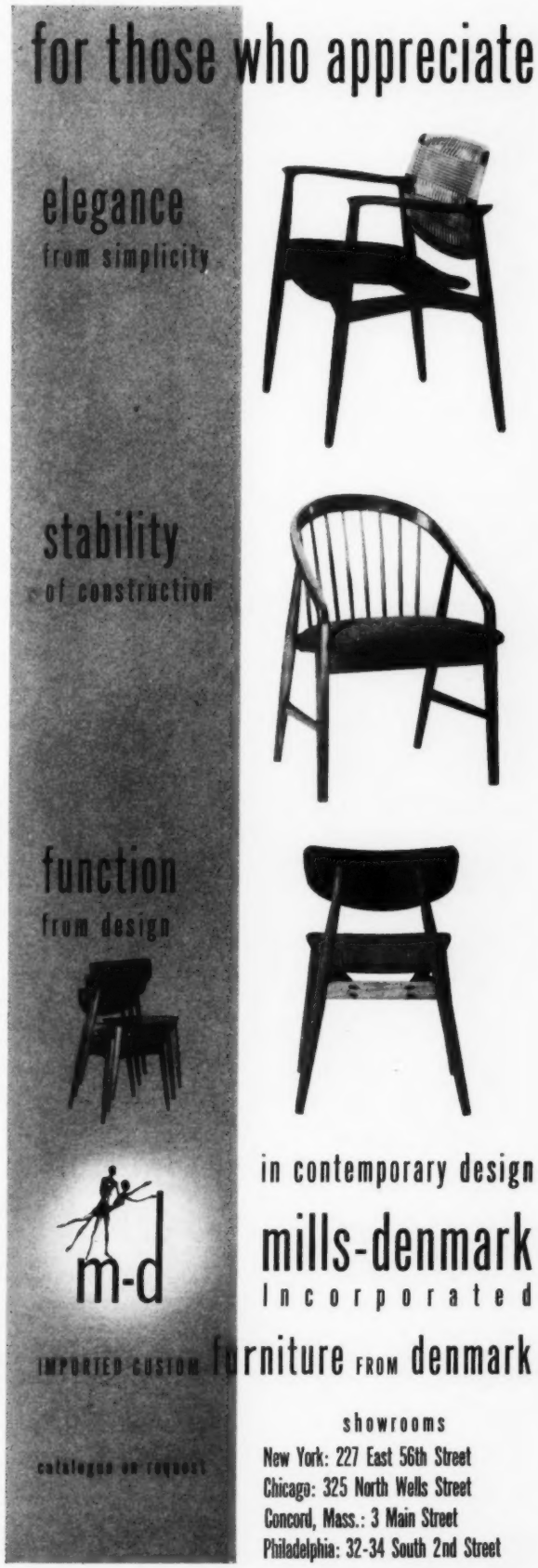

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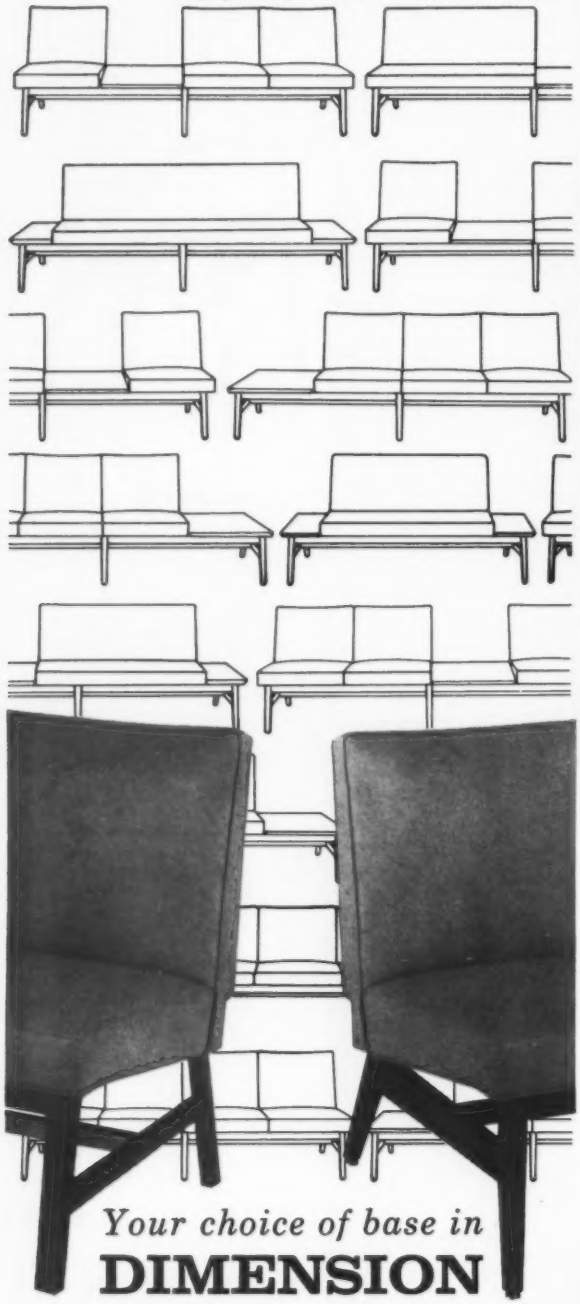

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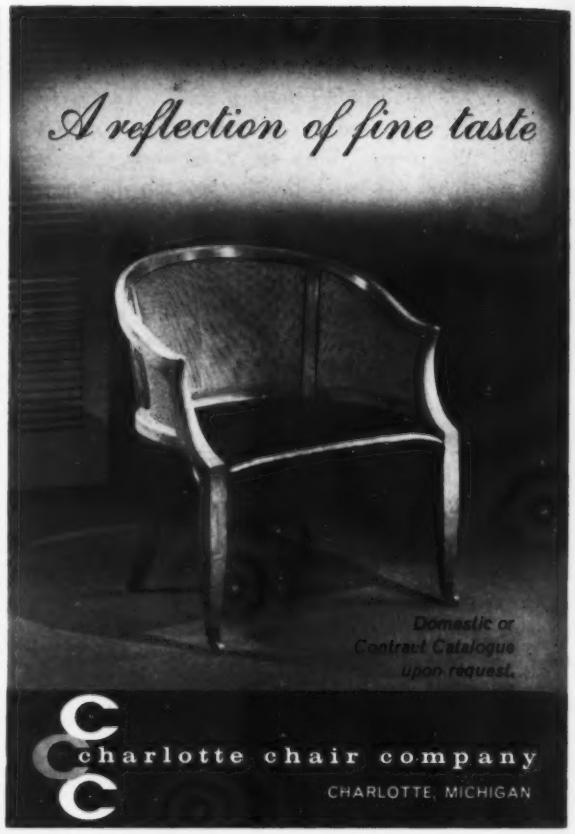

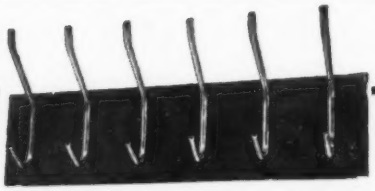

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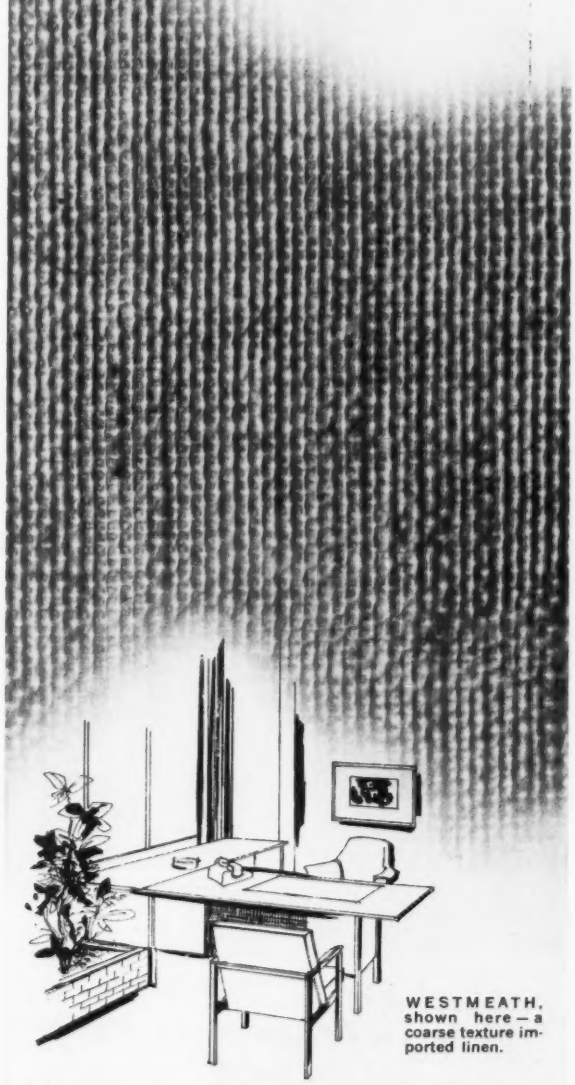

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A.I.D. News

New Chapters

The Pacific Northwest Chapter has been divided into two new Chapters, and the official presentation of the charters was made on March 11th by National President J. H. Leroy Chambers. Officers and Board of Governors of the new Oregon District Chapter are: Glenn S. Behnke, President; Mirza Dickel, Vice-President; Donald N. Stueckle, Secretary; Donald Stevenson, Treasurer; and Thelma Wagner, National Board Member. Officers and Board of Governors of the new Washington District Chapter are: Lee R. Tillotson, President; Agnes H. Rogers, Vice-President; Louise C. Bettner, Secretary; Dorsey W. Bailey, Treasurer; and June Gaine Swett, National Board Member.

* * *

On March 25th, the New Mexico Chapter, the thirty-fourth of the Institute, received its charter from J. H. Leroy Chambers. Officers and Board of Governors are: Mrs. Jo Eckert Huber, President; Richard G. Worthen, Vice-President; Mrs. Sunny Randall, Secretary; Frank S. Bowyer, Treasurer; and William H. Purdy, National Board Member.

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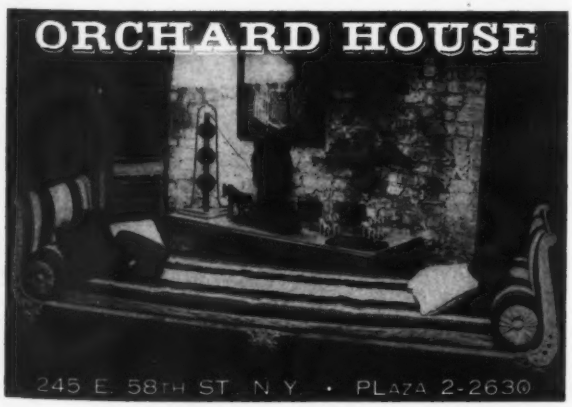
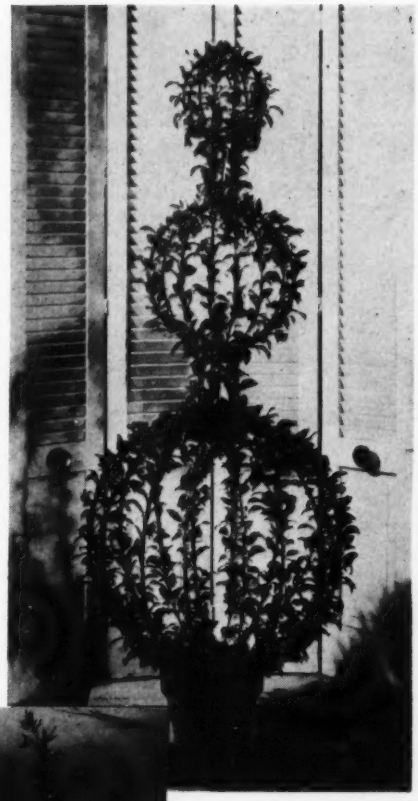
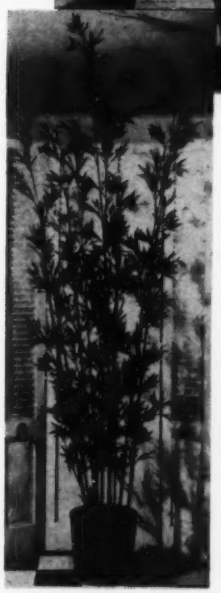
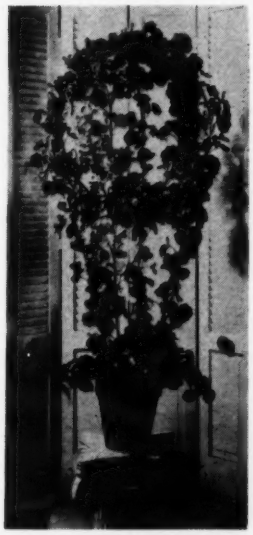




6' PIVOT TOPIARY



8' BAMBOO PLANTING



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New York Chapter News

A Committee of Members of the New York Chapter recently appeared at municipal hearings opposing the construction of bowling alleys in the air space above the Grand Central Station waiting room by lowering the ceiling from 65′ to 15′. The A.I.D. felt this desecration to be not only an esthetic loss to the city, but an infringement of public interests and public good. Joined by other civic, architectural and esthetic groups, including the New York Chapter of the American Institute of Architects, the Citizens' Union, the Fine Arts Federation of New York, the owners of 100 Park Avenue and 100 East 42nd Street, "Architectural Forum" magazine, the Municipal Art Society, the National Trust for Historic Preservation, and a group of students from Pratt Institute, they were able to have the proposal vetoed.

* * *

At a membership meeting held on March 13th, the following members were elected to the Board of Governors for a term of three years to take office in June: Karl Bock, Albert O. Halse, Evelyn Jablow, Mrs. Francis Henry Lenygon, Eleanor S. Nadeau and Daren Pierce. The following Governors were elected as officers for the term of one year, also to take office in June: Ellen Lehman McCluskey, President; Daren Pierce, Chairman of the Board; David Eugene Bell, First Vice-President; Ethyl G. Alper, Second Vice-President; L. Raymond Toucher, Treasurer; and Mary Ponsart, Secretary.

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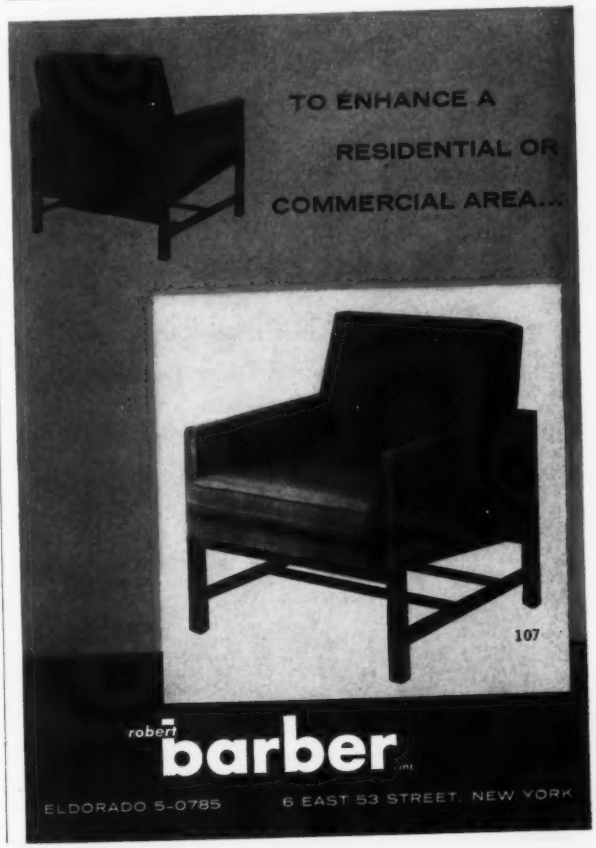

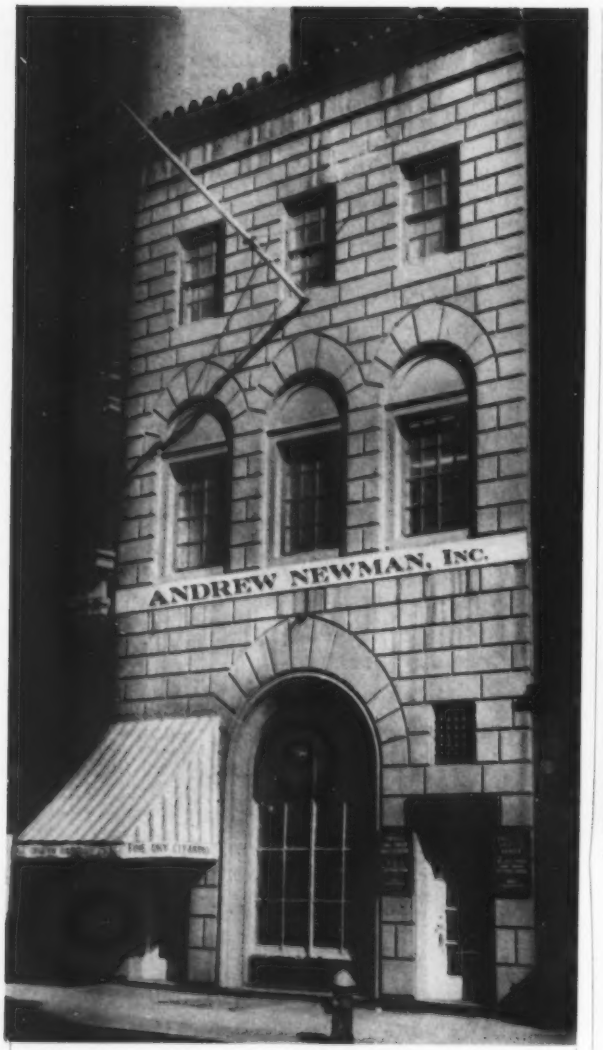

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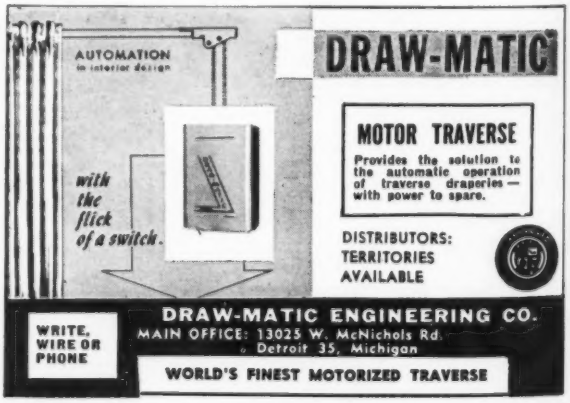

A.I.D. NEWS, *continued from page 266*

On April 27th at the Junior Auditorium of the Metropolitan Museum, four speakers will take part in a panel discussion on the subject "Wither Abstract Art?". The speakers will be: John Canaday, Art Critic, New York Times; Abe Chanin, Lecturer, Museum of Modern Art; Thomas Folds, Dean, Education, Metropolitan Museum; and Bennett Schiff, Art Critic, New York Post.

Eastern Pennsylvania News

The Eastern Pennsylvania Chapter will hold its April meeting at the Philadelphia showrooms of John Stuart Inc. and John Widdicomb Co. Scheduled for Thursday evening, April 27th, the meeting will be open to general membership as well as student affiliates, and hosts will be the staff of the showrooms.

Celebrity Rooms

For the second year, the National Design Center is presenting a series of room settings designed for celebrities, with proceeds for benefit of the Visiting Nurse Charity. Interior designers of the New York Chapter who are participating include: James Amster who is designing a kitchen for Phil Silvers; Everett Brown who is creating a dining room for Dorothy Kilgallen; Emily Malino with a logia for Betsy von Furstenberg; Manashaw & Daggett with a library for Gary Moore; Lawrence

Continued on page 273

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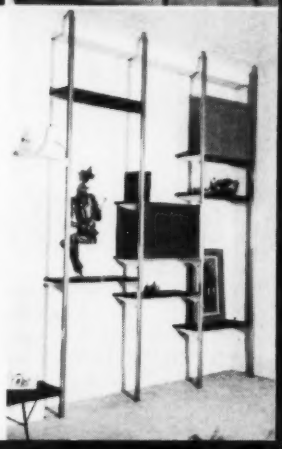

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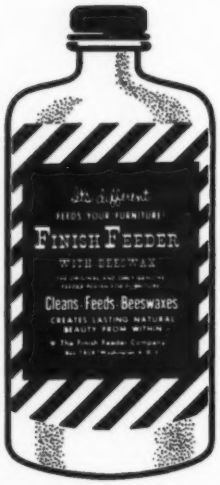

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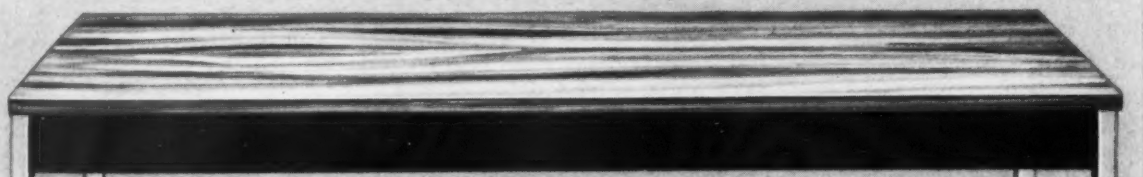

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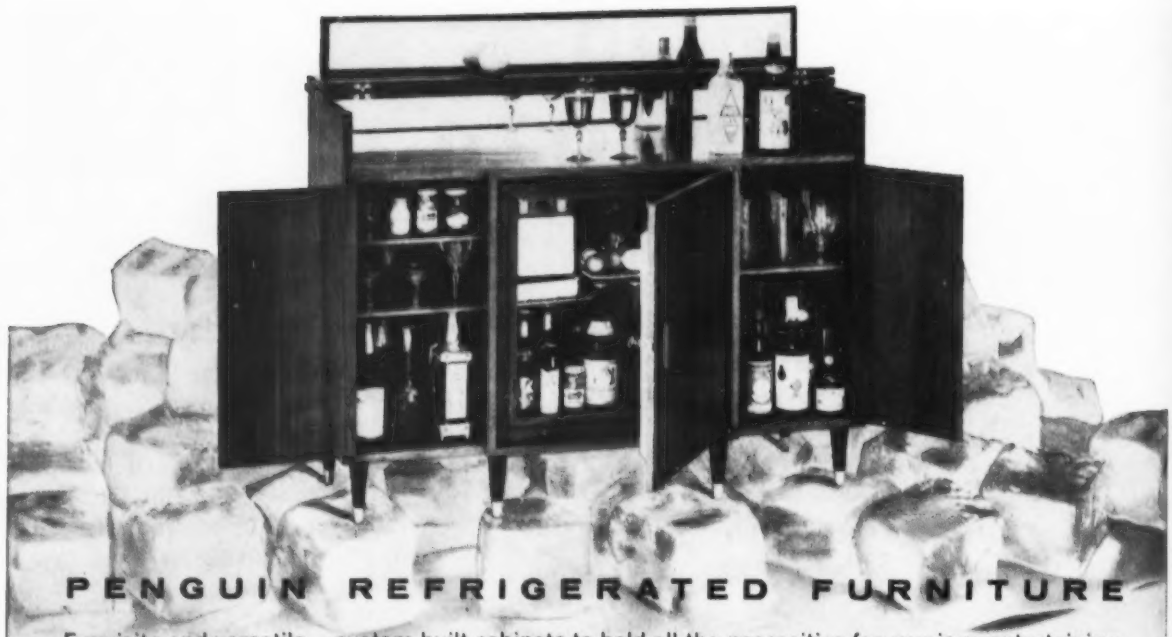

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A.I.D. NEWS, *continued from page 269*

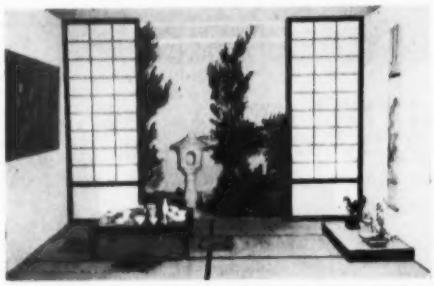
Peabody, in conjunction with the Upholstery Leather Group, in designing a children's room and dining room for Leonard Bernstein; and Braswell/Cook are designing a room for Richard Burton. The showing is scheduled for early May.

* * *

Seven new window settings will also be presented at the National Design Center, 415 East 53rd Street, New York, designed by New York Chapter members.

Florida Chapter News

Several members of the Florida Chapter recently designed a series of "Art Inspired Rooms" for presentation by The Orlando Art Association at The Loch Haven Art Center. The setting pictured here is a typical Japanese all-purpose room designed by Netsy Scott of Orlando. The major piece of art in the room is an antique screen.



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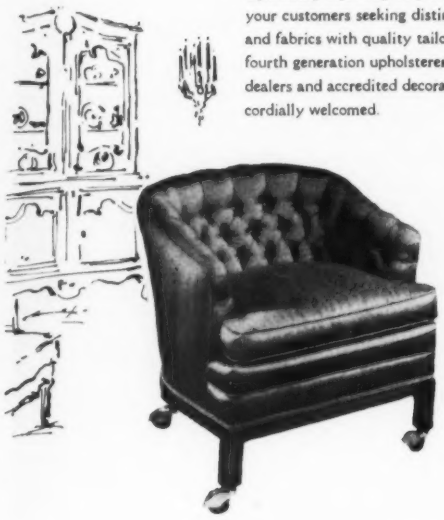

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BOOK REVIEW

TIFFANY TABLE SETTINGS

By Tiffany & Co. 196 pp. Illustrated with photographs in color and black-and-white. Thomas Y. Crowell Co., 432 Fourth Ave., New York. $15

A perfect party implies a beautiful table as well as a distinguished menu. Each year, since 1956 and as reported in INTERIOR DESIGN, Tiffany & Co.—jewelers and silversmiths—have presented table settings of taste and imagination in their showrooms. The purpose of the program has been to inspire and provoke greater interest in this area of design, always of particular interest to interior designers. Those chosen to design tables select Tiffany china, silver and glass as accessories on their tables, combining these elements with their own furniture, linens and objets d'art. The collection of settings shown, therefore, is a source of inspiration and a focus of ideas. There is infinite variety of design: some of the settings are classic examples, others are frankly based on fantasy. The common denominator of good style, however, underlies all the designs, regardless of the occasion or spirit of formality or informality. A table set with inexpensive earthenware, for example, on a checked cotton cloth can be as enticing and appetizing

Continued on page 280

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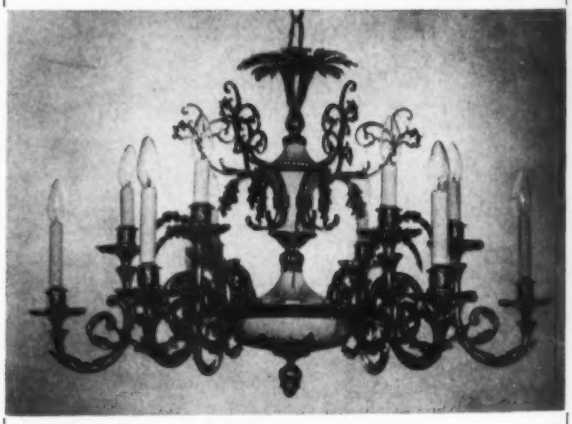

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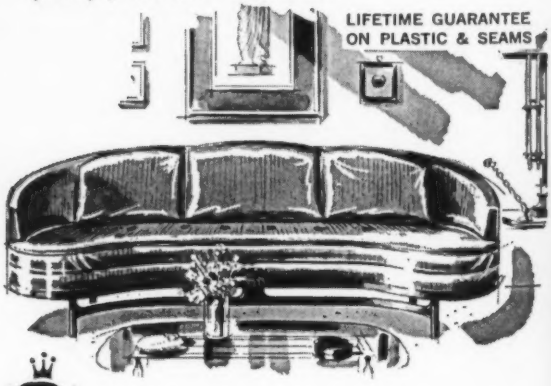

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BOOK REVIEW, *continued from page 276*

as one of rare porcelain, crystal and silver. Every type of setting is shown, from an opulent dinner table in vermeil and antiques, by William Pahlmann, A.I.D., and a sumptuous hunt breakfast on a Kentucky plantation, by Valerian S. Rybar, N.S.I.D., to a smart bachelor dinner setting for one, by Baldwin & Martin, Inc., and the elements that have gone into each table arrangement are fully described.

A DECORATOR'S DIZZY DECADE

By Theresa C. Baker. 245 pp. Exposition Press, 386 Park Avenue South, New York, N. Y. $3.50

If you think you have troubles as an interior decorator, in these complicated days of labor difficulties and work deliveries, then forget them in this hilarious chronicle of a daring venture in the profession during the "Roaring Twenties" by an innocent with more personal spunk than business guile. But she learned fast, and as you read about all the old timers in the business you'll follow with delight and glee as one all-too-familiar difficulty after another is surmounted. For every hundred clients that bedevil the career of the interior decorator, there is one that will rise up and be called blessed. He shines forth in these pages like a beacon, giving the *raison d'être* and excitement to what would have doubtless been a career as

Continued on page 282

Evelynne Holtz, A.I.D., has selected chandeliers, wall sconces and floor lamps for the Southbridge Nursing Home from the extensive ARCO Lighting showroom collection.

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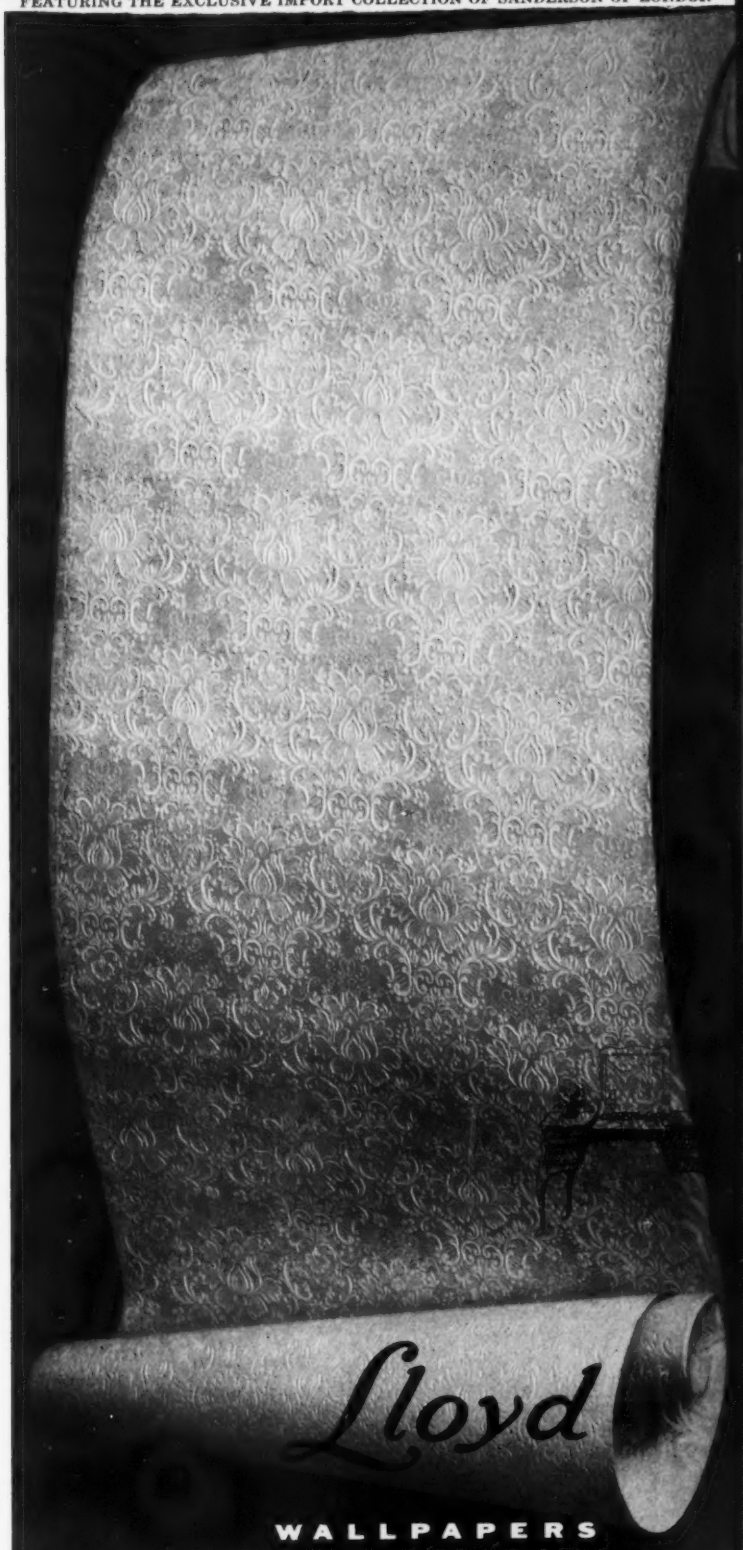

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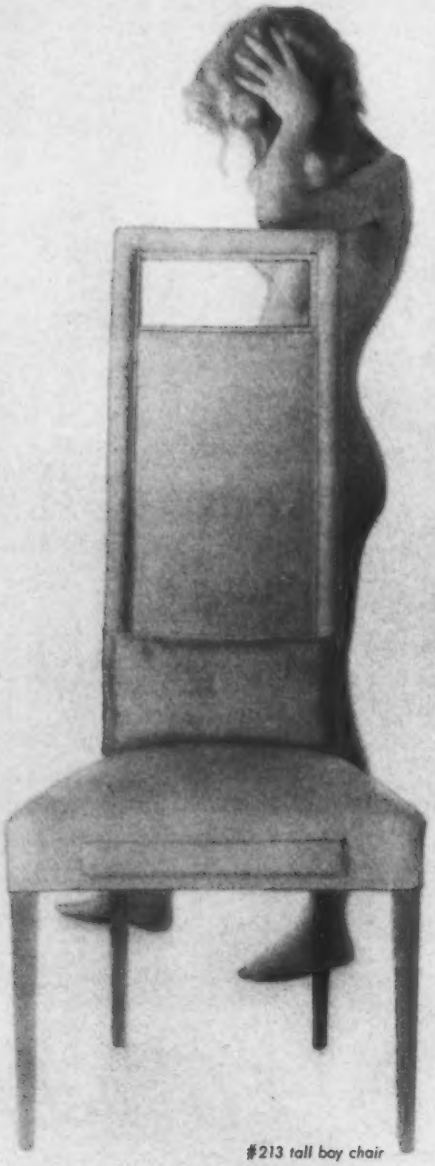

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BOOK REVIEW, *continued from page 280*

uneventful and colorless as any other "in trade." Nothing much worth recording appears in this zany saga of a dizzy decade until the advent of the fabulous Mr. W. K. King. After that there was never a dull moment, seemingly, day or night! One adventure involving a monkey, the client's mistress, a college student and, of course, the interior designer, is side-splitting. But there is much more to amuse you; and, as we said before, for those individuals neck-deep in the intricacies and current problems confronting the interior designer, this is prescribed reading to make him forget the present for a dear, mad decade now beyond recall.

ENCYCLOPEDIA OF TEXTILES

By the Editors of American Fabrics Magazine. 702 pp. Copiously illustrated with photographs and drawings, many in full color. Prentice-Hall, Inc., Englewood, Cliffs, N. J. $39.50

This ponderous and impressive book has been brilliantly conceived to answer the long-felt need for a single-volume source book which would offer a complete and practical coverage of the entire textile field. This authoritative information is presented in such a way as to make it a standard work for active day-to-day use by all persons dealing with fibers, fabrics and their end products. Au-

Continued on page 284

Frank Guse, A.I.D. selects Grace Richey Clarke handwoven accordion fold blinds for the beautiful Ft. Worth Club.

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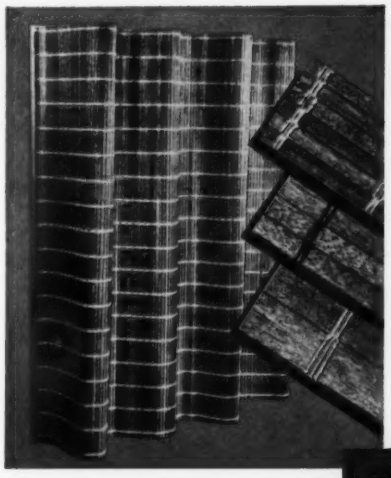

For 1961— Decorator Floor Screens

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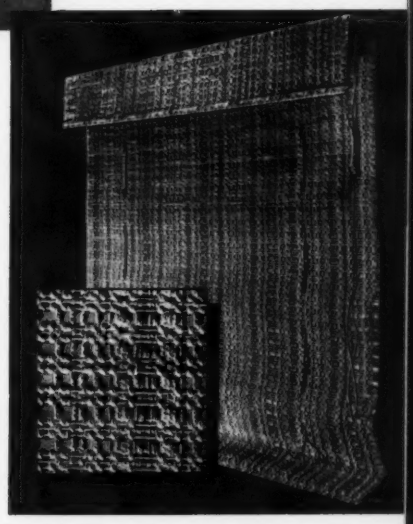

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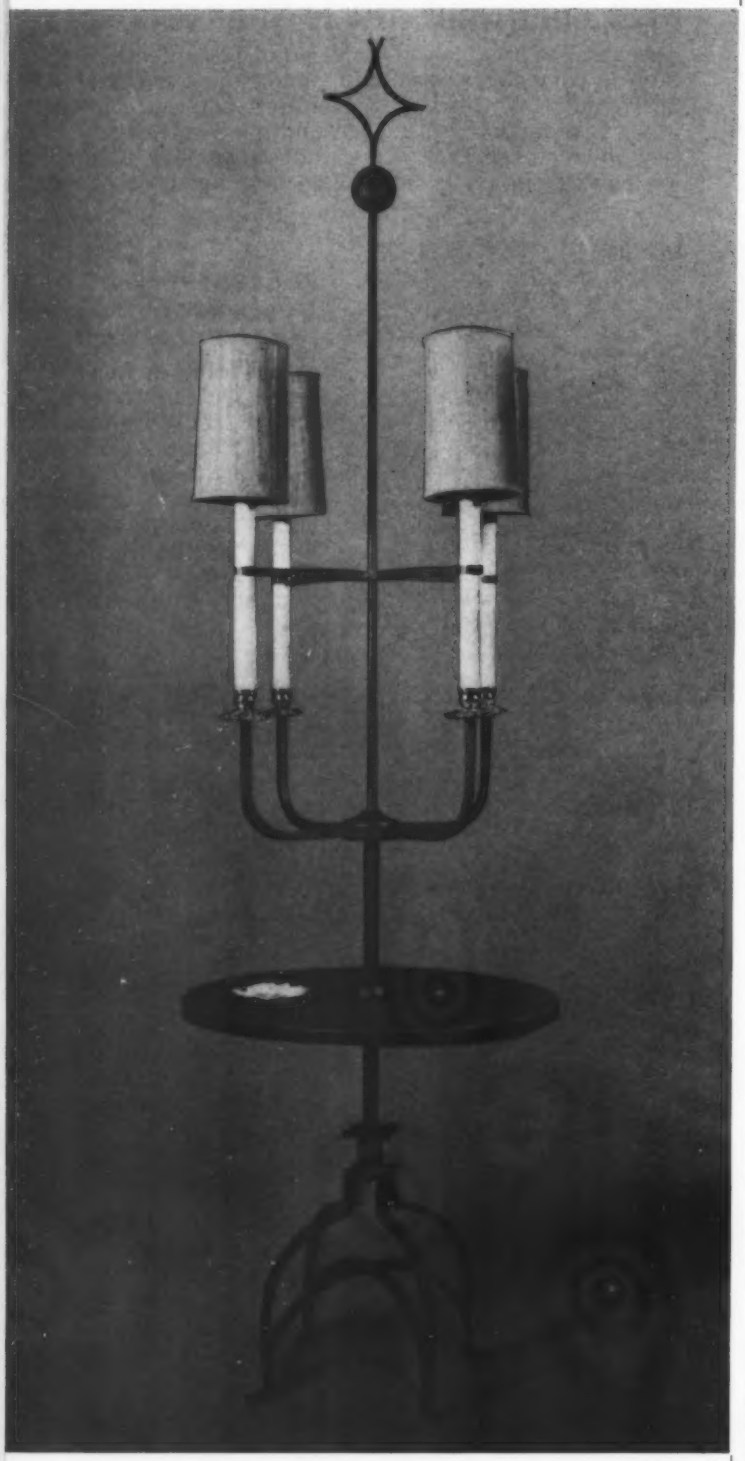

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BOOK REVIEW, *continued from page 282*

thorities in various branches of the textile industry are unanimous in agreeing that this book represents a milestone in publishing. The vast body of material is presented with great thoroughness yet with a conciseness which makes it easy to absorb. Each page is both authoritative and up-to-date since every phase of the work was prepared under the guidance of experts in special areas of textile knowledge. Over a thousand illustrations in black and white, and 16 pages in full color, supplement the text with the exciting story of textiles and all its processes. The Encyclopedia is divided into seven main sections: Textile Fibers; History and Origins; Textile Design; Manufacturing Processes; Fabric Finishing; Specialty Uses of Textiles, and Textile Definitions. To increase its usefulness, the Encyclopedia contains a comprehensive index of 32 pages which has been designed as a quick guide to this vast storehouse of information.

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Published by Illuminating Engineering Society, 1860 Broadway, New York 23, N. Y. 86 pp. $1.50

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Continued on page 286

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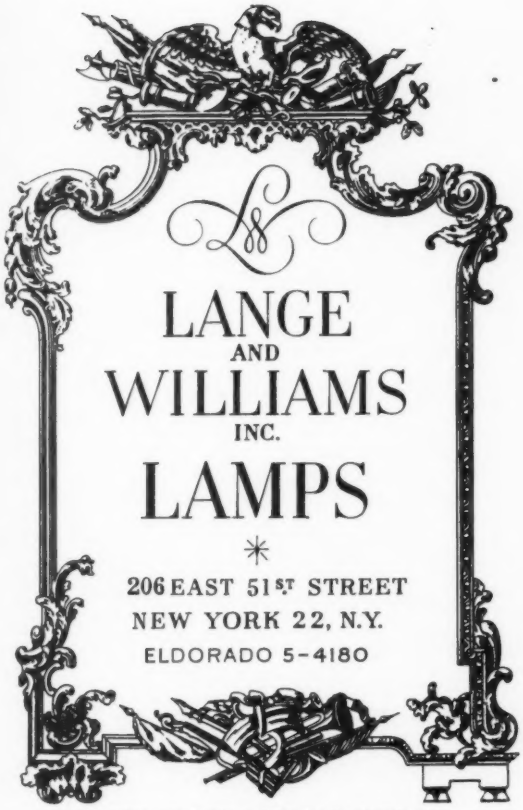

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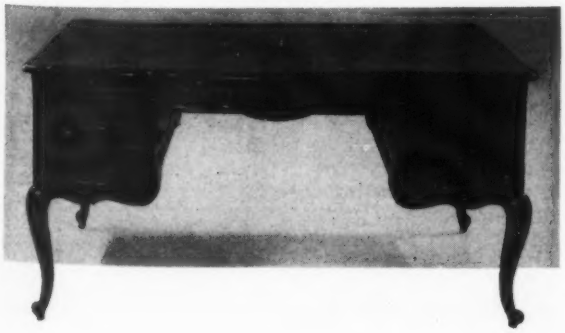

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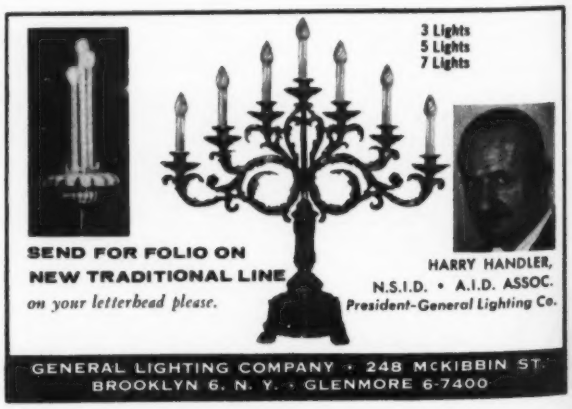
BOOK REVIEW, *continued from page 284*

small in size but it speaks with a big and authoritative voice, giving the interior designer all the information on lighting that he is likely to ever require—if your lighting problem is not answered here, then it probably requires the highly specialized aid of a lighting engineer and should not be yours in the first place. The book is a thoroughly practical guide to the correct lighting requirements of the home, in every way compatible with I.E.S. recommendations, is illustrated with over 250 large, clear photographs and drawings, including architectural details, to illustrate lighting effects at their best. In addition, there is an appendix with wood and color reflectance chart (with color chips), a glossary of lighting terms, and a chart of decorative motifs for the respective historical periods. The book will be found invaluable not only to interior designers, but to architects, home lighting specialists, landscape designers, teachers, home demonstration agents, electrical contractors and electricians, manufacturers and distributors of home lighting equipment.

ARCHITECTURAL PRESENTATION IN OPAQUE WATERCOLOR

By Chris Choate. 158 pp. Copiously illustrated with photographs, diagrams and drawings in black-and-white and in color. Reinhold Publishing Corp., 430 Park Ave., New York. $12.50

This book, although addressed specifically to the architectural profession, will be equally valuable to the interior designer who takes pride in the renderings of proposed areas that are submitted to clients. It aims to make the presentation equal to the hard selling job it must do in today's competition. To this task it brings a creative new approach and a complete exposition of the techniques of opaque watercolor. The techniques recommended add up to an art more properly termed architectural illustration rather than rendering, with its connotations. Light, color, perspective and composition are treated as means of reinforcing the architect's conception. The author's style of presentation is as stimulating as his ideas. He has "written" the text in brush strokes and used words as mere abbreviations of painting processes.



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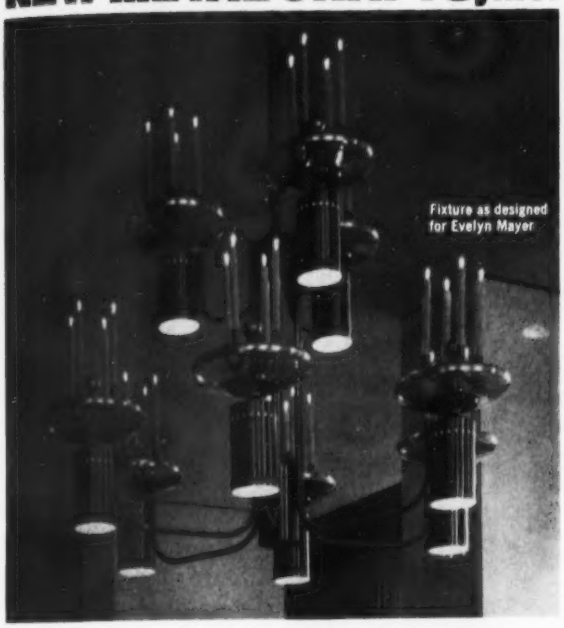

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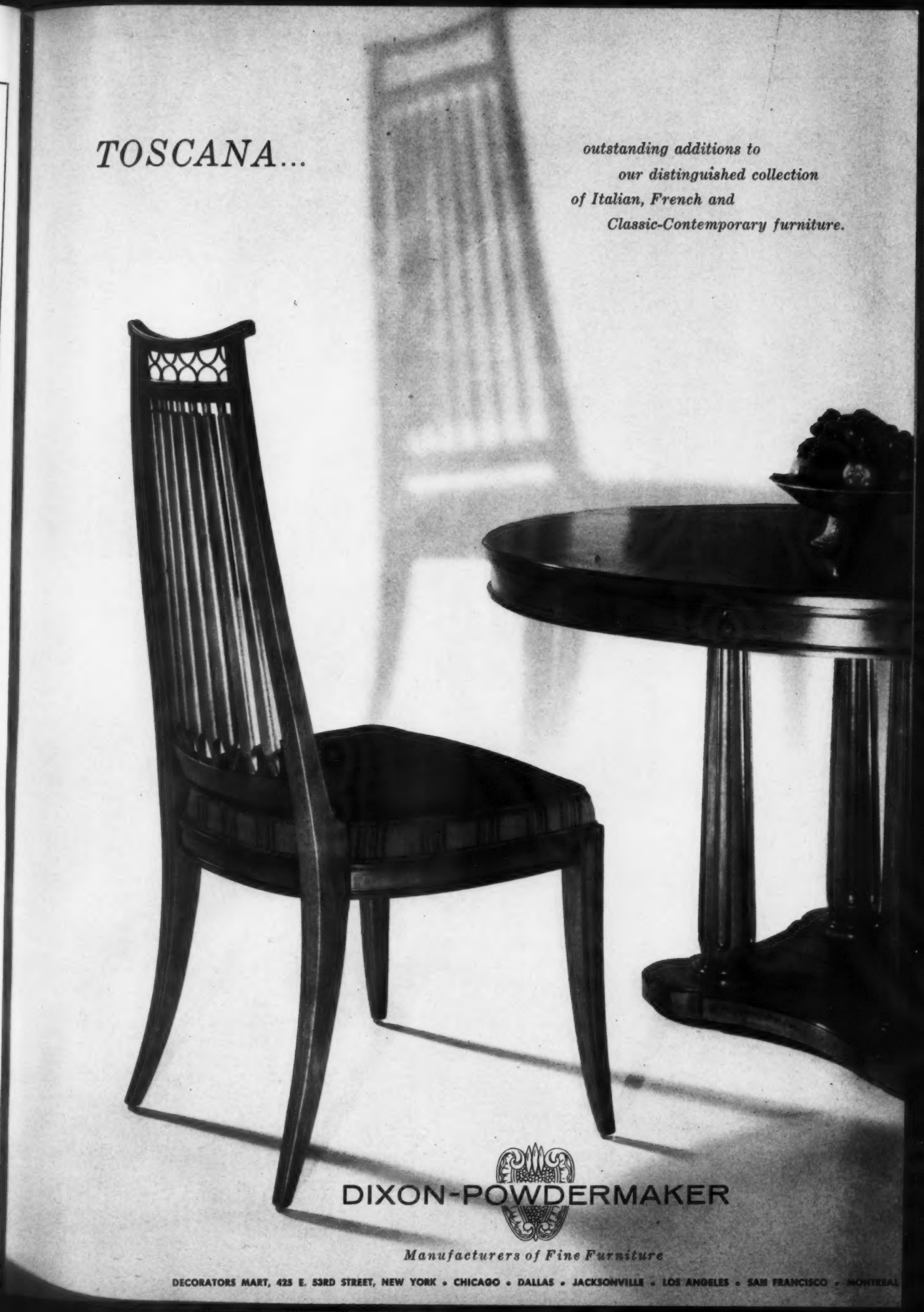
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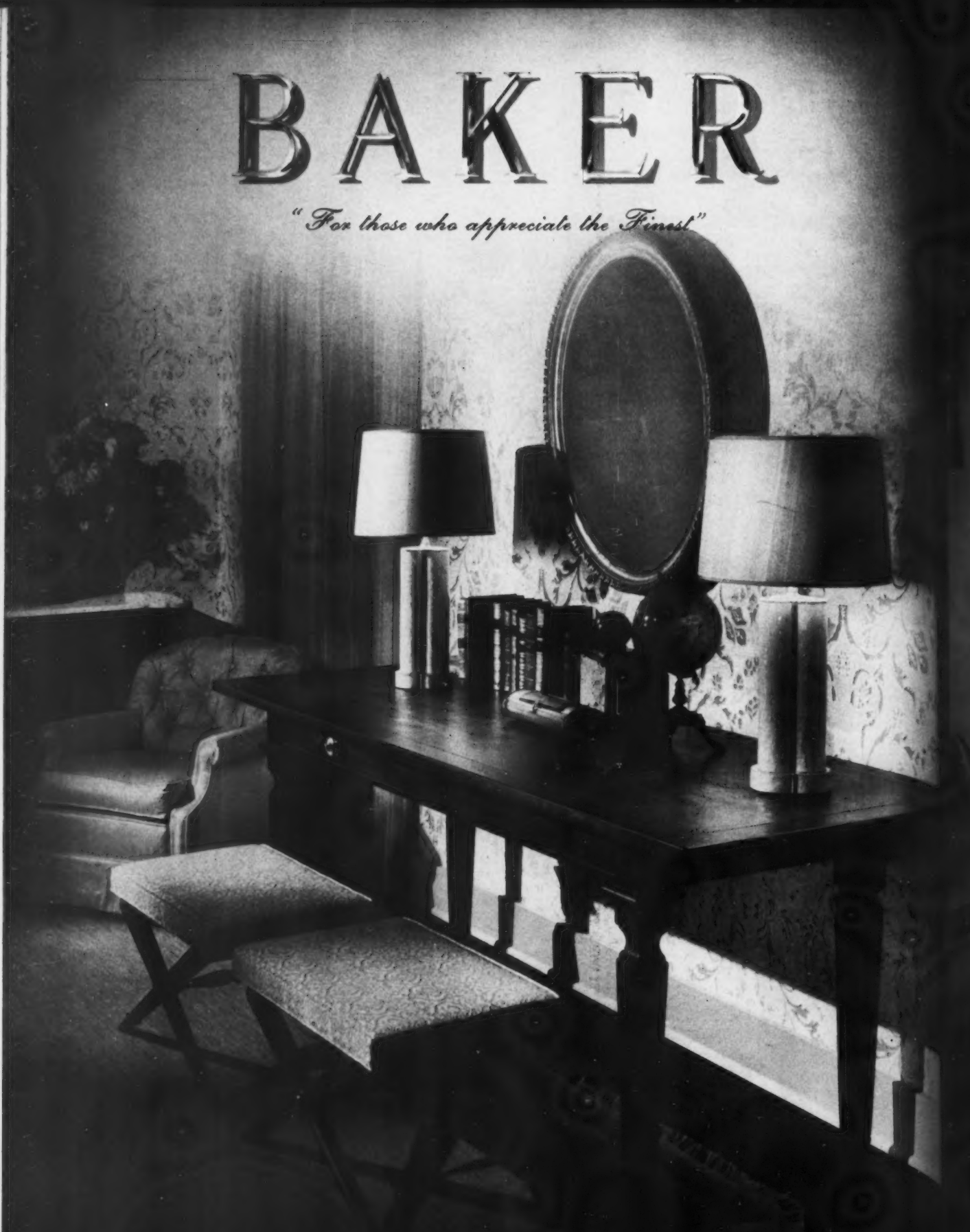

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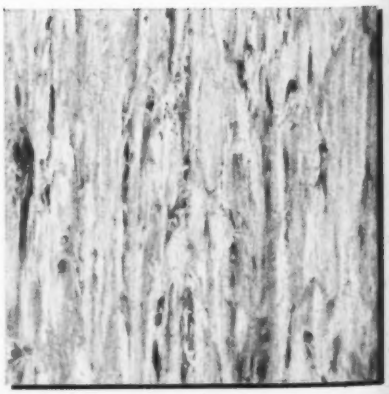
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